

art REVIEW

THE
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MONTHLY
GUIDE

JULY/AUGUST 1998

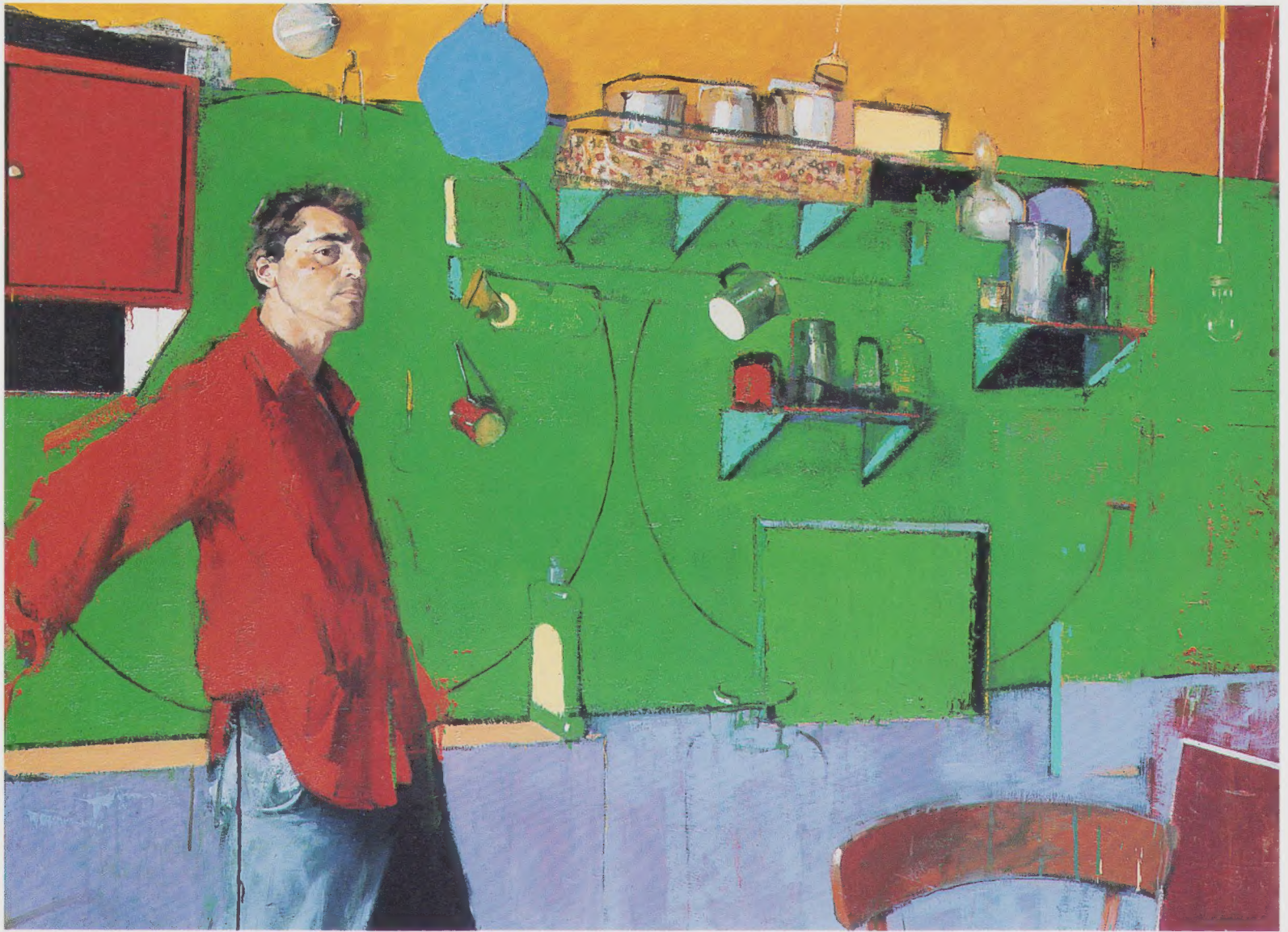
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PUBLIC ART



NEWS COMMENT LISTINGS





Thomas Watson, *Jude*

There's nothing obscure about the BP Portrait Award.

This 1998 finalist is 26 year-old Thomas Watson's self-portrait, *Jude* (his middle name).

From an original entry of 695 portraits the judges have chosen 62 to exhibit at the National Portrait Gallery from June 26th: eight finalists have been shortlisted for the Award and other prizes.

Finalist Watson is a graduate of the Slade

and now is a full time artist working in Nisyros in Greece.

Come and see *Jude* and the others soon. Thanks to BP, entry is free so hardy souls can visit often.



BP Portrait Award 1998, National Portrait Gallery, St Martin's Place, London WC2.
26th June - 27th September. Open Mon-Sat 10-6, Sun 12-6. Admission free.



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CHRISTCHURCH MANSION IPSWICH

The Wolsey Art Gallery **EVERY PICTURE TELLS A STORY** 4 July - 31 August

This year's summer selection of over 50 works from the collections has been drawn from paintings with a story; a narrative that may be imagined or seen, a well known tale or a depiction of a piece of history.

The Room Upstairs **TOBY WINTERINGHAM** **Selection from the Collection** 30 May - 12 July

The last in a series of six exhibitions inviting nationally known makers to select objects from the collections.

MICHAEL CHECKETTS 18 July - 31 August

Recent paintings by this East Anglian artist showing the struggle to combine painting with drawing to create moments of poetry in unexpected situations.

Christchurch Mansion, Christchurch Park,
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Self-Portrait Julia Wilson ©

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EDITOR'S LETTER

art REVIEW
THE INTERNATIONAL
ARTS COUNCIL
JOURNAL

A common misconception has gained ground in these politically correct times; it is that élitism is a bad thing. This misguided prejudice has led to a debasing of standards in which indifferent work is not only acclaimed but institutionalised. Thus, ineptitude has become the norm and impressionable students are encouraged to aim low and to follow fashionable, potentially lucrative trends. In the absence of codified standards, acclaim is cheaply won and randomly dispensed.

There is nothing wrong with élitism, in fact it is essential that we encourage it to the exclusion of all else. Art is neither a participation sport nor a charitable enterprise and we should not pretend that less than the very best, or the real possibility of it, is good enough for public subsidy. In the visual arts, the Arts Council and their clients have encouraged and protected mediocrity for far too long, but they are not the only culprits. Sloppy journalists are equally culpable. In the last few days a feature writer referred to the "brilliance" of Paula Rego's painting as though this was not an opinion but lore. Look at the painting by Caravaggio on page 32 (better still go to the National Gallery and see it for free) and admire compositional "brilliance" at its most economically resolved. Compare this with any large painting by Rego and I promise you'll wince at the loss of Caravaggio's instant authority. The huge quantity of newsprint now needing to be filled with coverage of art has led to a suspension of rigorous critical standards in favour of polite tolerance of what is familiar and established.

The received wisdom about élitism is that it is exclusive. Although élitism does inevitably exclude rotten artists, the results of élitism are the opposite of exclusive. We need only consider the universal inclusiveness of the best art from the past. The beauties and complexities of language and narrative in Shakespeare or Tony Harrison are open books. Likewise, the genius of the greatest painting, whether it be by Freud, Rembrandt, Cavallini or Stanley Spencer, is approachable by all. The finest works of the human imagination are anything but exclusive, anything but an acquired taste. The qualities of the past's best art, which in their turn were the product of élitist ambition and patronage, are by definition of all-embracing appeal. Elitism is, therefore, the most populist and potentially rewarding of all possible approaches to making art.

If there is to be a return to the nurturing of visible excellence in art we must revise the public funding system such that money is spent only when something emerges meriting expenditure. Turn to page 60 and consider for a moment the expensive crap commissioned for Artranspennine98. This project is a perfect demonstration of how not to spend money. The mentality seems to have been: 'The funding exists; we'll apply for it; we'll get it because we're well connected; and we'll spend it on the usual suspects.' Among other enormities, one result is the complacent nihilism of the talentless Ulrich Ruckriem.

To avoid mistakes like Artranspennine98 those evaluating art projects must accept that art is not beyond criticism or censorship and that public funding carries with it social responsibilities. The requisite quality will not result from the appointment of arrogant establishment figures of no discernible artistic ability, such as the recently appointed Arts Councillor Antony Gormley. His entire career is a living demonstration of the serial failings of public patronage.

The furthering of élitism requires a courageous élite. The likes of Gormley are not it.

David Lee

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The Gallery Ruthin Craft Centre

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The Great Wall (etching & tapestry) Andrew Logan 1995. Photograph Rose Beckingham.
The Gallery, Ruthin Craft Centre is part of the Directorate of Planning and Economic Development of Denbighshire County Council and is supported by the Arts Council of Wales.

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BRIEFLY...



Left: Self-Portrait by Paul Brason which won the Ondaatje Prize of £5,000 at the recent Royal Society of Portrait Painters exhibition at Mall Galleries, SW1.



Right: A rare, anonymous half-length portrait by Holbein, bought with £209,000 from the Heritage Lottery and now on display at Audley End near Saffron Walden in Essex.

Recent visitors to Leeds City Art Gallery and the National Gallery in London will have noticed missing paintings and streaked walls, because their roofs have leaked.

Ceramics artist Claudia Clare from Todmorden has won a £5,000 Queen Elizabeth Scholarship for training and research.

Two watercolours in this year's RA Summer Show are by former art dealer James Kirkman, who having just sold Lucian Freud's *Large Interior* for £3.5 million has plenty of time for a spot of leisurely painting at his Mexico retreat.

On the off-chance that you haven't seen one because you've been comatose for the last thirty years, six stone circles by Richard Longwalk are on show at Yorkshire Sculpture Park until September 6.

400 galleries are participating in 'Gallery Week' from July 18-26 in an attempt to entice new visitors into museums. Oughtn't they to be doing that 52 weeks of the year?

The Royal West of England Academy in Bristol has taken over art materials supplier, Bristol Fine Art in Park Row as part of its expansion programme.

"Students at the Royal College of Art must be relieved that their Professor of Painting, Paul Huxley, has retired; his mechanical abstracts, for all their pompous titles, are embarrassingly inept, derivative, and utterly without intellectual point or painterly merit – they could have been painted by a hundred different students 30 years ago." Brian Sewell – *Evening Standard*

A light installation, 'Hunc Tu Cavete', has been commissioned by the Tate Bankside from seminal American minimalist Loyd B Farber to enhance their opening celebrations. He will project the letters of the word 'Minimalism', excluding (significantly) the three l's, onto the façade of the new building as an examination of the otiose prevalence of the Jungian ego in contemporary art practice.

In the last issue Atlantic Gallery in Plymouth inadvertently referred to Chris Deakin as an RA. He ain't, not yet anyway, and they apologise for their mistake.

The V&A is trawling around for a new chairman to replace Lord 'Economical with the truth though not with the admission charges' Armstrong. Nobody wants the job, it seems. We nominate Brian Sewell, who loves the museum, has the requisite scholarship and respect for objects and also has imaginative ideas for re-structuring it ... What is more, and most importantly, he couldn't do a worse job than the previous two incumbents.

What they describe as the "largest specialised crafts festival in Europe" featuring 155 makers, 'Artisan 98' by name, is at the Edinburgh International Conference Centre from August 19-23.

The Wildlife Art Society is holding its 7th Annual Exhibition at the Westminster Gallery, City Halls, Westminster from Aug 22 to Sept 5.

The Great Antiques Fair, with 175 exhibitors, takes place at Earl's Court from August 13-16.

The Clifton Arts Club is holding its Annual Open Exhibition at the Royal West of England Academy in Bristol from July 21 to August 1.

The entire theatre panel of the Arts Council has resigned. It's too much to expect the visual arts panel to follow suit. We live in hope.

The Stanley Spencer Gallery in Cookham, near Maidenhead has an exhibition (until October 31) of the randy little fellow's landscapes and figure paintings set in the Thames Valley town.

Crack German conceptualist, Gottfried Lebensraum, has been lined up by Baltic Flour Mills for an exhibition entitled 'In Nomine Patris' in which phials of blood taken from endangered species will be suspended from the ceiling and allowed to smash onto the floor at intervals throughout the show. On the last day the artist will roll in the mess then throw himself in the Tyne to highlight, in the most vital manner, the intolerable cruelty inflicted on racing pigeons by sparrowhawks.

The Metropolitan Museum has been given 85 paintings by artists ranging from Picasso to Francis Bacon, estimated to be worth £180 million. They are from the Gelman Collection, which was built up over 50 years, and the gift is thought to be among the most valuable received by any museum.

Antiques Roadshow expert Peter Nahum recently attributed a drawing to Francis Picabia and valued it at £6,000; it was actually by Terry Bradley of Canterbury and worth upwards of tuppence.

An American judge has decided that two Egon Schiele paintings impounded in the belief that they had been stolen from their rightful owners by the Nazis could be returned to the Leopold Foundation of Vienna.

A student at Leeds Art School, Josephine Coral, has placed a bet of £41 at 500/1 with William Hill that she will win the Turner Prize within 15 years. Her show comprised 41 letters from those each donating a quid for the project.

For their exhibition 'In Flagrate Delicto Et Hoc Genus Omne', sveltd Dutch performance artists, Griselda Schipol and Felix van Dongen, will live in the Serpentine Gallery for three weeks locked naked in a cage, all the time impersonating monkeys. They will be fed bananas and vegetables by a uniformed keeper and cleaned out once a day by volunteers. Their work highlights the atrocious human rights record of African régimes. It is thought that this will be the first art show to feature live sex and almost permanent foreplay.

The Royal Academy has been awarded £4.1 million from the Heritage Lottery Fund to restore the main galleries of Burlington House.

Among recent buildings given listed status are Denys Lasdun's Royal College of Physicians in Regent's Park and Leonard Hewitt's so-called 'toast rack', part of Manchester's Metropolitan University.

Art in Action, a four-day festival of the visual arts from painting to lettering and tapestry with demonstrations by artists, is at Waterperry House, nr Wheatley, Oxon (0171-381 3192) from July 16-19: £9.

The Arts Council of England has issued a CDROM of works purchased for the collection between 1989 and 1995 (£39.99 plus £2.50 p&p) containing illustrations, information and the dreaded interpretations. Phone Deborah Power (0171-921 0894) to order your copy today.

Michael Hopkins is the architect appointed to unify the old Museum of Mankind on Burlington Gardens with the Royal Academy.

Those who underestimate the power of abstract art should think again. The Tate St Ives has caused an 8% increase in year-round holiday trade in the Cornish seaside town. The town is debating whether to rename its main street Kandinsky Prospect, in honour of the first abstract painter.

When advertising the fact that GormFess was to feature on Desert Island Discs, *Radio Times* appeared not to realise the irony of its heading to his choice of records: 'Castaway of the Week'. You bet! He casts away every bloody week.

At the charging Natural History Museum, where dinosaur models put bums on seats, attendances have risen to 1.824 million.

Colin Cina has been appointed head of Chelsea College of Art and Design.

An exhibition of late paintings by Giorgio Morandi (1890-1964), 'Still Lives 1950-1964', is on show at the Peggy Guggenheim Collection in Venice until September 13.

The National Gallery of Scotland's bid for £18.5 million from the Heritage Lottery Fund to convert the Glasgow Sherriff's court into a National Gallery of Scottish Art and Design has been turned down.

James Faure Walker has won the 5,000DM Golden Plotter Award, an international prize for computer art.

For those wishing to read a comprehensive demolition of Cornelia Fluff's weary conceptual efforts it's worth seeking out Brian Sewell's masterly piece in the *Evening Standard* on May 28.

The Midland Painting Group is exhibiting at the Royal Birmingham Society of Artists, New Street, Birmingham from Jul 20 to Aug 1.

The Ashmolean Museum, Oxford has received £350,000 from the Heritage Lottery Fund towards a new 20th-century painting gallery.

The 20,000 privately owned works of art with tax exempt status are to be made more accessible to the public. It is feared that the owners of many of them will be forced to sell, in which case it will bye bye Blighty hello Big Sur.

Joan Hickson, the illustrator of that prize pillock Postman Pat, has taken to painting large abstracts. What, pray, would that fascist post-mistress Mrs Goggins think of that?

Ron Arad has been appointed Professor of Industrial Design and Furniture at the Royal College of Art

"Our great museums and galleries harbour deep suspicions about this Government's apparent willingness to cut them loose, to sink or swim." Editorial – *Evening Standard*

One loses track of all the V&A's various lottery applications. The latest is for £23 million to help with a £31 million restoration of the principal galleries. A gang of design chicos has been lined up to impress officials appraising of the scheme. The fabric of the V&A does need money spending on it and this is precisely what the lottery was for, although why the gambler-in-the-street should pay for a restoration when he won't be allowed free admission to see the results is a moot point.

Bury St Edmunds Art Gallery has been awarded £200,000 to fund a three-year development programme.

The 11th annual 'Northern Graduates' show, comprising work by graduating students at colleges in the north of England, is at The New Academy and Curwen Galleries, Windmill Street, W1 from August 6-27.

Last year's 'New Contemporaries' was arguably the worst exhibition ever seen in London. This year's kicks off at the Tea Factory in Liverpool from July 4-26 and is at Camden Arts Centre from August 14 to September 20. Can't wait.

John Keane has been commissioned by the National Portrait Gallery to paint a group portrait of the Northern Ireland peace heroes: Trimble, Hume, Adams and Mowlam. Let's hope it doesn't get damaged when the scum from INLA and the Continuity IRA start bombing London again.

Norman Foster is working on plans for a new £320 million national stadium at Wembley.

Canova's studio in the Via del Babuino in Rome, which in the artist's lifetime was one of the city's great attractions, has been opened to the public.

The criminal son of ex-con John McVicar got 15 years for stealing a Picasso from Lefèvre Gallery: he walked in, threatened the assistant with a shot gun and ripped the picture off the wall – subtle stuff.

A Jean Hélion (1904-1987) retrospective is at Mayor Gallery, 22A Cork Street, W1 from Jul 1 to Sept 4.

Anthony Caro's *Promenade*, a sculpture comprising five elements of five tons each, is on show in Holland Park until Sept 30.

Chris Frayling, Rector of the Royal College of Art, recently corresponded with the *Evening Standard* announcing that he was the longest serving member of the V&A Trustees. In that case it's about time he went too.

Large paintings by Paula Rego now cost over £60,000 each.

Two British tourists have been caught trying to prise titanium sheets off the Guggenheim Museum in Bilbao. They're out on bail.

Retired millionaire, Anthony Samuelson, got commuters to wear large false ears as they crossed London Bridge as his entry for the Turner Prize.

Complaints to the Broadcasting Standards Commission about barrack room language in Tracey Slut's cult performance on Channel 4 following the announcement of the Turner Prize winner have, surprise surprise, been upheld.

A 54-year-old male model at Northampton University (yeah?) claimed sexual discrimination because female models get more work. He lost.

Four artists have been awarded £22,000 each by the Royal Society of Arts to collaborate with architects. For example, Anya Gallaccio will work with Nicholas Grimshaw's company to re-design Wapping Hydraulic Power Station.

The National Art Collections Fund annual report is out. The organisation has contributed £3m towards the purchase of 165 works of art by 75 museums. Individual membership has risen from 60,250 to 84,420.

Fur is flying over a warts-and-all biography of the worst and easily the fattest architect this side of the Big Bang, James Stirling, who was something of a philanderer.

Body-part sculptor Anthony-Noel Kelly has been let out of prison early on appeal.

The 1998 'British Watercolour Exhibition' staged by the International Guild of Artists is being held at the G-Mex Centre, formerly Central Railway Station in Manchester from August 1-9.

Anniversaries: July 30, the centenary of Henry Moore's birth; August 8, the centenary of Eugène Boudin's death.

UPDATE

Clockwise from right: *Mother No. 27* by Jonathan Waller at Axiom, Cheltenham; *Helter Skelter on Hampstead Heath* by Stanley Spencer (1891-1959) at Phillips Auctioneers, Bond Street, W1; *Young Giraffe* by Rembrandt Bugatti (1884-1916) at Sladmore Gallery, Bruton Place, W1; a print from the 'Jazz' series by Henri Matisse (1869-1954) at Alan Cristea, Cork Street, W1



NEW SHOWS

Henri Matisse: A Print Retrospective 1900-1952 at Alan Cristea Gallery, 31 Cork Street, W1 (0171-439 1866), until August 1, includes this (MAIN PICTURE) from the 'Jazz' series in 1947. Soon after he completed this suite of 20 prints Matisse began work on interior designs for a chapel in Vence. Noticing light filtering through the stained-glass windows he observed: "That effect of colour has real

power ... So much power that, in certain lights, it seems to become a substance. Once when I found myself in the chapel, I saw on the ground a red of such materiality that I had the feeling that the colour was not the effect of light falling through the window, but that it belonged to some substance." For Matisse colour breathed. Another Matisse show, 'Paintings and Drawings', is at Lumley Cazalet,

33 Davies Street, W1 (0171-491 4767) until July 24.

Jonathan Waller's collection of paintings and pastels on the theme 'Birth', which were based on his wife's pregnancy and delivery and have been widely censored on account of their explicitness, are on show at Axiom Gallery, Cheltenham (01242 253183) from June 27 to July 26. **TOP LEFT:** *Mother No 27*, 1996, charcoal, gouache, pastel and spray paint.

Phillips auctioneers, 101 Bond Street, W1 are hosting an exhibi-

tion of paintings from the Graves Art Gallery, Sheffield (July 27 to August 26) focusing on views of London and Sheffield. Among works by many of this century's major moderns is *Helter Skelter on Hampstead Heath* (TOP MIDDLE) by Stanley Spencer.

Young Giraffe (TOP RIGHT), 1907, by Rembrandt Bugatti (1884-1916) is among 20 bronzes by the suicide (aged 31) sculptor on show at Sladmore Gallery, 32 Bruton Place, W1 (0171-499 0365) until July 24. It took the gallery five years to assemble this collection

SUMMER EXHIBITION

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Siobhan Hanlon, Sete 98', monotype, 32" x 41"



James Read, Correspondance, acrylic on canvas, 38 x 46cms

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UPDATE



The Bedstead by Eric Ravilious (1903-1943) at Towner Art Gallery, Eastbourne. See 'Eric Ravilious'



Antonio Canova in his Studio with Henry Tresham and a plaster model for Cupid and Psyche by Hugh Douglas Hamilton (1739-1808). See 'Canova Saved ... Again'

Eric Ravilious

Towner Art Gallery, Eastbourne has been awarded £77,800 by the Heritage Lottery Fund (the NACF chipped in £19,000 as well) in order to buy nine works by local artist Eric Ravilious (1903-1942). Ravilious was a major designer and artist of the 1930s who was killed when an aeroplane on which he was travelling as a war artist to Iceland disappeared without trace. Ravilious was one of a generation of well-trained British artists who were untainted by Modernist pretentiousness – Edward Bawden was another – and could turn their hand to designing anything from books and wallpaper to glassware and material for bus and train seats. Towner Art Gallery now has a fine selection of Ravilious material. ABOVE: *The Bedstead*, 1939, watercolour on paper.

Canova Saved ... Again

The NACF recently made its largest ever grant, £267,200, to the V&A to enable it to buy the large pastel, *Antonio Canova in his Studio with Henry Tresham and a plaster*

model for Cupid and Psyche, by Hugh Douglas Hamilton (1739-1808): ABOVE RIGHT. The NACF was forced to double its grant in order to save it being exported to the Getty Museum in California because the Heritage Lottery Fund decided against supporting it. Canova is the one holding the mallet and looking every inch a blade while his friend Tresham, an Irish art dealer, is seen portentously deliberating his verdict on the lusty sculpture.

Museums Pay

Populist director of Glasgow Museums, Julian Spalding, has managed inadvertently to prove that, far from saving money for the city, closing museums is indirectly very costly indeed. Presented with budget cuts, Spalding rightly chose redundancies as the first option and then only afterwards entertained closure. Glasgow City Council has recently decided to increase the gallery's grant by £120,000pa in order that it can employ sufficient staff to open every day of the week, because the loss in tourist revenue to the city since closure began has been calculated at £3.5 million. Here is impressive evidence that far from being drains on public funds, museums, besides being the greatest

educational assets we possess, also pay their way. Glasgow has estimated that 90% of its revenue from tourism is directly related to its museums and galleries. If only other cities were able to demonstrate that their museums were sources of attraction, how much easier it would be to convince Gradgrinds like Gordon Brown that it is false economy to starve museums nearly to death.

New Grants

The Arts Council's latest lists of lottery grants is published. They're obviously slipping or getting scared by Gerry Robinson's recent arrival because only two of the Council's funding addicts receive money. That notorious waste of taxpayers' money and job creation scheme for ethnic minorities, Inlva, which is the most costly revenue client in the visual arts department knocking up close on £600,000 a year, has been given another £65,000. This will be used over the next 18 months to "plan a series of special projects ... which use new technology as a means to make the work of contemporary visual artists accessible." Which contemporary artists would that be we wonder? Rest assured only so-called 'black artists'

need apply. Meanwhile, the National Artists' Association, a talking shop for those addicted to inane cluckings and which publishes a newsletter cranked out, it would seem, by the same sub-literate sausage machine which scrivined Chris Smith's new book, gets £140,000 for "a major programme" designed "to bring real improvements to the status and position of visual artists."

Another recipient, of £85,000, is Viewpoint Photography Gallery in Salford for a fine art residency scheme. Viewpoint is directed by Simon Grennan who sits on two of the Arts Council's advisory groups.

Isn't it a diabolical liberty that so little money is available for the visual arts in these belt-tightening times?

The Pru's Prize

Easily the largest art prize, worth £200,000, has recently been announced sponsored by Prudential and administered by ABSA. Six individuals will be selected as the 1998 'Creative Britons' who can demonstrate outstanding achievements in the world of arts and heritage. Five will then award £20,000 to a nominated arts organisation and the overall winner

“... this is the woman [Cornelia Parker] who thinks shooting pearls at a man’s suit makes a work of art, that smashing a coffin into the cliché of matchwood and then dipping the fragmented timber into the stuff of matchheads is a work of art, that a shirt burned by a meteorite and a silver dollar turned into as much wire as will reach from top to toe of the Statue of Liberty are works of art. They are not; these are the contrivances of whimsy, fancy and caprice, of freakish ingenuity and incongruous connection, dependent for acceptance on the suspension of disbelief. Miss Parker’s is the end-of-the-pier show for the pearl-and-twinset sisterhood of the Serota Tendency.”

Brian Sewell – *Evening Standard*

will give £100,000 to his chosen recipient. Ernest Hall will chair the judges. Nomination forms are obtainable from ABSA (0171-378 8143) and have to be returned by July 31st, 1998. Let’s hope this award doesn’t go the same way as all the other major prizes for the visual arts – the Jerwood, John Moores, NatWest – and be taken over by the State Academy of Contemporary Art. The names of the judges will reveal all and we’ll publish them when they are announced.

Pop! goes Laughing Boy

His Holiness, the Reverend Laughing Boy Blair has changed tack again. The works dragged from the Tate Gallery to 10 Downing Street this time last year have now been sent back. Scully, Oulton, Mark Francis, Kapoor couldn’t last the course. Of course last year Laughing Boy was still trying to pass off that he had a decent head of hair and was cool enough to get along with the safer end of Young British Opportunism and Not-So-Young British Abstraction. Now that he’s a Caesar and needs to create a more statesmanlike posture enter that dependable old guard of hasbeens Peter Blake, David Hockney and Howard Hodgkin, in short the Pop generation... or the artistic equivalent of Des O’Connor i.e. those whose enduring celebrity and popularity defies rational explanation. It is significant, we feel, that Laughing Boy still goes to the Tate Gallery rather than to the Government Art Collection for his pictures.

Artbollocks

Cubitt Studios in Caledonia Street, N1 (0171-278 8226), has some intelligent artists working in its recesses although you wouldn’t think so from the description they issued of a recent exhibition entitled ‘Infected Culture’: “AIDS is the metaphorical sickness at the end of this century, and therefore one of the major impacts on recent culture. The exhibition ‘Infected Culture’ reflects the impact of AIDS on culture by comparing the cultural and political strategies and activism of the Pre-Aids-Generation of the eighties with the ‘nineties generation; a generation which grew up with the existence of AIDS.

“AIDS, its related emancipatory cultural strategies and reactive issues have been successful in both addressing and being represented within the media. The question of the Nineties is far more whether reaching the mainstream has meant a real victory for emancipation, or the final result of this “victory” is, in fact, an extension of control over (sexual-) bodies in order to discipline (sexual-) behaviour.

“‘Infected Culture’ therefore asks if whilst every possible (sexual-) identity is now representable throughout the media, how is it then possible to be ‘Queer’, if we understand ‘Queer’ as no longer relating to a sexual preference, but rather to a cultural strategy which is still trying to produce differentiation alongside common culture in order to question the co-ordinates of life and the construction of identities at the end of this century.” This (sexual-) cobblers

was penned by someone well on his way to a permanent staff (missionary-) position at the ‘Queer’ (sexual-) Arts Council.

Just a teensy weensy soupçon of bollocks here we suspect, at the normally sensible Eagle Gallery: “Bustin has chosen images of women by painters including Holbein the Younger, Van der Weyden and Robert Campin to set herself a framework of formal allusions through which to work. The paintings are an attempt to relate the essence and sensibility of the original paintings and to reveal presence in the absence of the ‘object matter’ i.e. the sitter.”

Card-carrying Left-Banker, Laurent Delaye, of the eponymous gallery can always be relied upon to fill up this column’s allotted space. Concerning the three artists shown recently in ‘Driving Toward Distraction’ it is writ by the frightfully intellectual Frenchman: “Preconditioning is the big theme of the trio as one responds to Pavlov’s bells with inscribed reactions well built-up in our system. The material is invariably stolen, whether from private recordings, public property or fictitious reconstitution. To a certain extent they prove that we are not thinking by ourselves, but paradoxically they also stimulate a range of new ideas, making the screen a satellitic extension of the mind.”

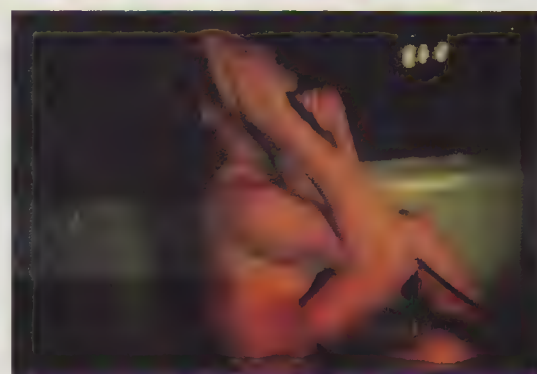
And finally ... that tosser Gormfless has been excelling himself again in defence of his own crummy efforts. Of the dreaded Angle of the North he has said: “The body of the Angel is trapped. It exists between vulnerability and strength. It is a millennial work witnessing the transition between

the industrial and the information ages. This is not a logo, symbol, or even a representation in the traditional sense. It is based on reality: a moment of lived time in which my body was registered in plaster, a moment when biological time was captured in geological time.”

Keeping it in the Family

If you’re on a losing streak why change the formula? Thus the Arts Council have just announced the ‘new’ buyers of works for their collection. Even by their own abysmal standards of deceit that ‘new’ is a whopper worthy of Robert Maxwell. The six include Marjorie ‘I-wouldn’t-dream-never-in-a-million-years-or-even-swearing-on-my-mother’s-life-to-mislead-the-readers-of-the-Evening-Standard’ Allthorpe-Guyton; Hayward Gallery director Susan Ferleger Brades; and Isobel Johnstone (all of whom are completely ‘new’ to this job having only done it several times before). The other three are Yinka Shonibare, whose name crops up on committee and grant lists; Pavel Buchler, a chronically addicted fellow traveller of the cutting edge and anything utterly pointless; and Guy Brett, who last appeared in these columns as the author of a publicly funded book about an artist of no talent whom the author presented as a rare genius. In short, the perfect collection of usual suspects and old blood who richly deserve to be spending our money on their private affairs. Are you awake Mr Robinson?

UPDATE



Left: New Earth Sculpture by Richard Gibson in Peterborough; **Middle top:** Avant-gardistes Sophie Calle and Christian Boltanski liaise thoughtfully on their next project at Printemps de Cahors; **Middle below:** Wim Wenders, guest of honour at Printemps de Cahors, ponders his next project; **Right top:** From Ray's A Laugh by Richard Billingham, British contributor to Printemps de Cahors; **Right below:** A recent picture by Nan Goldin, without doubt the star of this year's lacklustre Printemps de Cahors

Public Sculpture

This (ABOVE LEFT) is *New Earth Sculpture* by 33-year-old Richard Gibson which stands at Ferry Meadows, Nene Park, Peterborough. It is one of five structures comprising wood and compacted earth which normally stands on dry land but recent floods show it to interesting effect. It cost £5,500, with £5,000 coming from the lottery, and because it is a temporary, eroding work it caused the sort of furore customary with an abstract sculpture. The artist said: "One of the intentions is that it's like a time-based piece. It's made of soil. As you're making it you're aware that it's going to erode. The idea is of an everchanging sculpture. Earth buildings or earth walls can last forever... I'm an abstract site-specific artist. It refers to early civilisations and contemporary non-industrial ones. There's a lot of history to it." For more about this sort of expensive caper see "Sod Off Ruckriem!" on page 60.

Printemps de Cahors

This year's photography festival in Cahors near Toulouse, sponsored by the Cartier Foundation and Polaroid, proved yet again that, for the most part, photographs are best seen in reproduction. It makes little sense subjecting photographic prints to the portentousness of framing and pretentious presentation. Writ large on a wall (instead of small in a book), they fail to touch the spot aroused by works of art. This was certainly true of the British entry in Cahors, Richard Billingham, whose prints from the *Ray's A Laugh* book (RIGHT TOP) reveal the squalid existence of the photographer's low-life Brummie parents in all its beastly unpleasantness. We are forced to return to an old *Art Review* theme. The texture of photographs is anti-aesthetic and insufficiently varied to fill a room with anything but its own queezy slickness and superficiality. This was even true with the exhibition of Nan Goldin's prints, whose carousel

presentation of the last 15 years' work made the trip worthwhile.

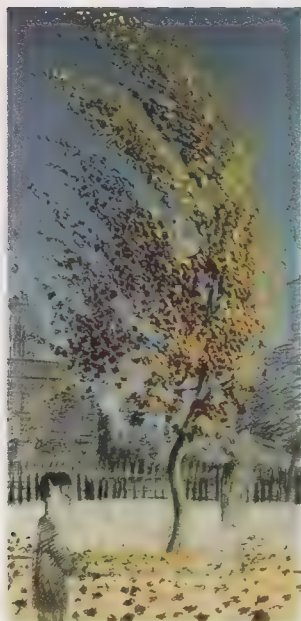
As usual with photography festivals, gallery after gallery was occupied by flickering, out-of-focus videos in which 'artists' were arrogant enough to assume that the visually knowledgeable would indulge technical ineptitude and wait hours for a stultifyingly obvious point to be made (for such is contemporary art at the sharp end). Gillian Wearing was represented by that lipsynch video which, characteristically of this medium, was broken down most of the time. Festival addict Martin Parr was represented by two large images of Japs asleep. He seems to have learned belatedly that if he prints his work large enough it too will become more than documentary photography. He's also taken to fashionable monickers such as 'Untitled'. We are forced to ask *Art Review's* hardy perennial question: At what size does a documentary photograph become the work of 'a contemporary artist'? On the evidence of Printemps de Cahors the answer is a minimum of two and a half feet square. We need an adju-

dication on this by the Tate.

The score or more of shows were a hard grind for the work-pressed journalists (which included *Art Review's* editor, who took time from a busy schedule etc. etc.) involving protracted slogs around outlying venues and hardly a moment's respite. Unfortunately, Nan Goldin was not present at the festivities, but avant-gardistes Sophie Calle and Christian Boltanski were (MIDDLE TOP), as was crack German auteur director Wim Wenders (MIDDLE BELOW), whom paparazzo Maraki Yokohama captured *en plein air* toiling hard at evolving their next projects.

Deaths

John Titchell RA, painter, 71
Enid Marx, painter and designer, 95
Bertram Schofield, manuscript scholar, 101
Gordon Beningfield, painter, 61
Anne Grahame Johnstone, illustrator, 69
Helen Guiterman, art collector, 82



PIERS BROWNE



DENNIS GILBERT



SYLVIA PAUL



CAROLYN JORDAN



MICHAEL QUIRKE



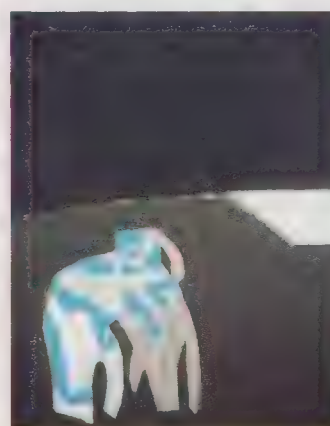
NOEL BETOWSKI



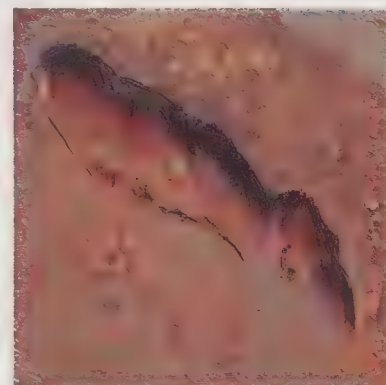
LUCY FEILDEN



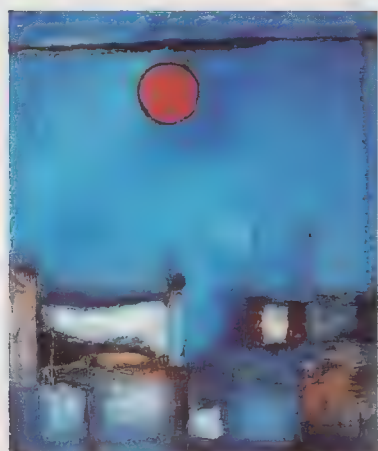
ANDREW INGAMELLS



DAVID WHITTAKER



RHONDA WHITEHEAD



TERESA LAWTON



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UPDATE



Portrait of Booker Prize winner and sometime art critic, A S Byatt, by Patrick Heron in the National Portrait Gallery. See 'Rembrandt Curses Heron'

Rembrandt Curses Heron

At considerable expense, *Art Review* recently rented Dr Who's Tardis from the BBC and travelled back in time 329 years to 1669 and Amsterdam's skid row where was living the impoverished, bankrupt and grief-stricken Rembrandt van Rijn. We took with us Patrick Heron's portrait of the novelist and horribly brainy art critic, A S Byatt (ABOVE), commissioned by the National Portrait Gallery and currently on view there. Alas, we arrived later than anticipated to discover an exhausted, frustrated De Heer van Rijn appraising his day's work on a self-portrait. "Dit verdomde schilderij" was how he dismissed his efforts. Removing the cover from our painting we asked the maestro for his appraisal of Mr Heron's handiwork. The response was immediate and devastating. Beating us savagely into a corner with a stout mahlstick, he kicked Heron's picture towards the door bellowing (in somewhat bowdlerised translation): "Get this verdomde daub out of here before I verdomde shit on it." As we escaped he ranted from the doorstep: "Piss

off back to your poxy century and don't come back until you've done something worth my time."

This extraordinary but absolutely true exchange only goes to prove that great artists may be supernaturally *au fait* with 20th-century street argot but can never have the measured connoisseurship of the National Portrait Gallery's director, who of course recognised immediately the "brilliance" of the Byatt. A retrospective of Heron's work is at the Tate Gallery from June 26 to September 6, while 'Patrick Heron: Colour in Space' is at the Tate St Ives from July 18 to October 18. Wiseman Originals, SE11 (0171-587 0747) are showing Heron's prints from the '70s and '80s until July 31.

Latest Thefts

Another three major works have been stolen and will doubtless not be seen again for the foreseeable future, if ever. Two late paintings, *The Gardener* and *The Arlésienne*, by Van Gogh and the last work painted by Cézanne, *Jourdan's Cottage*, were stolen in a professional, skilfully organised raid on the National Museum of Modern

Art in Rome. The thieves knew what they wanted and were obviously working to order. If the known fate of Caravaggio's *Adoration of the Magi*, stolen from a church in Palermo in 1969, is anything to go by, such well-known and therefore unsaleable works are used as sweeteners and collateral in underworld deals. These three pictures join many masterpieces stolen over the last thirty years which have failed to re-surface. Even sophisticated alarm systems are of no use to a heavily armed gang who probably wouldn't think twice about murdering obstructive security guards. The only surprise is that art thefts are not more prevalent. At the last count by the Art Loss Register there were 349 Picassos, 250 Chagalls and 175 Dalis missing.

Meanwhile, in France, in what were two distinctly (worryingly) similar crimes during opening hours, a painting by Camille Corot was stolen from the Louvre on the same day that a Sisley was taken from the Musée des Beaux Arts in Orléans: an alert has been issued to French national museums. In the case of the Louvre, where there have been four thefts in the last six months alone, the thieves were in an unguarded room for sufficient time to remove the canvas carefully from its frame. The ease with which the thieves got away with their crime has forced the museum to close galleries which are hard to protect properly. This is a sad acknowledgement for a museum which has spent £600 million in recent years opening all its galleries to the public. There are those who are now saying that some of the vast sums spent on redecoration and expansion might have gone on rudimentary security.

Listing Mad

Among recent public sculptures to be listed by Tony Banks are works by Frank Dobson, Lynn Chadwick, Ralph Brown (two figures in Harlow), Hepworth (two pieces),

Frink and Moore-(three pieces). The Moores include the Dartington figure and the two-piece reclining figure on a council estate in Kennington. How long will it be before Gormless's *Angle* is accorded untouchable status? Also listed were Mitzi Cunliffe's fine reliefs for a water pumping station in Prestwich, Manchester.

Gorm£e\$\$ Part 3,317

Gorm£ess's latest sprawling mess at the Royal Academy, a vacuous conceit if ever one existed, proves that this stalwart of establishment conservatism has found his true home. He has cast his body 60 (more) times thereby demonstrating his fitness to be exhibited in the last resting place of artists who boringly repeat themselves until they fall off the mantelpiece. How, precisely, will this ungainly and unattractive piece cure the ills of the world? "I want them to remember that you cannot have heroes without victims, that in order to have elevated bodies you have to have buried ones. I want to celebrate the victim ... They represent destruction. They are for the voiceless and forgotten victims. It is the body as a place of mortality, like the aftermath of Rwanda or Bosnia." If Gormley was a good sculptor he'd be able to convey all this in one figure instead of three score of them. He's a nice chap though, albeit a greedy bastard ... he wants a Kool million quid for it, as a result of which he is re-christened Gorm£e\$\$\$. Since he used the Royal Academy as a showcase, if he sells it he might reimburse the Royal Academy the £75,000 it cost to install and remove, indeed he ought to pay it anyway since he and his dealer are using the most prestigious forecourt in London as a shop window.

LATE NEWS: We've alluded previously to the tanker loads of hair dye required chez Gorm£e\$\$ in order to assuage the sculptor's

cosmic-scale vanity. Recent sightings at the Royal Academy suggest he has changed colour. In keeping with his exhibition at the RA, that flying buttress of the establishment, we can announce that he has adopted a fetching blue rinse. Arise Dame Antonia!

Hypewatch

The preliminary spinning is already underway for an exhibition at the Saatchi Gallery next January. Several articles have appeared in newspapers to the effect that Dick Flasher and his pals have had their chips and are about to be superceded by another Saatchi-driven phenomenon called 'The New Neurotic Realism', for this is the snappy handle given to some splendidly incompetent figurative paintings the billboard mogul has been acquiring recently by the container load. Figuration is back in, they say, conveniently overlooking the fact that it has never been out for Saatchi, who years ago was buying Cindy Shermans by the dozen and hectares of the worst Paula Regos. It is, however, convenient for the purposes of publicity that patronage of the new incompetents is promoted as a cutting edge departure. So watch out for huge paintings by cartoonist Nicky Hoberman, vile daubs by Martin Baloney and foundation course photos apeing Vermeer's compositions by Tom Hunter. When it comes to marketing the same old crap as something new, art dealer Saatchi is cleverer than a sackful of monkeys. Wonder why he's so good at advertising himself...

New RAs

Entertainer David Mach, 42, has been elected to the Royal Academy. How well we remember – it seems like yesterday – the interview the feisty young Scot gave to Radio 4's 'The PM Programme' when he graduated from the Royal College

of Art and declared that he didn't wish to play the establishment game of dealing with the art business. In the end only the real individuals, or the very rich, can resist the blandishments of the establishment. Others who received the summons to the Burlington House Retirement Home this time around include Richard Deacon, whose ugly handcuffs filled the Academy's courtyard during the "art treasures" exhibition, and painter Stephen Farthing who, one would have thought, was not yet repetitive and complacent enough to warrant elevation. Instead of admitting that he has thrown in the towel, Mach used the opportunity of his election to trot out the State Academy of Contemporary Art's party line about acknowledging and encouraging younger art bla bla bla. Why precisely is this necessary? Demographically it makes no sense. Our population is getting older so when will organisations such as the BBC, the Arts Council and the Serota Club wake up and thumb their nose at the young.

No 1 Attractions

The latest figures released by the British Tourist Authority show that the top charging attraction in Britain is Madame Tussaud's (2,798,801). If it were free one might begin to understand the appeal but to pay for it, voluntarily ... well, well, well. At No 4 comes the Natural History Museum (1,793,818) and at No 7 is the Science Museum (1,537,151). It is alarming that these national institutions appear in the same list as Legoland (1,297,818), Alton Towers (2,701,945) and Blackpool Tower (1,200,000), because what ought to be serious scholarly resorts are forced to compete in technical wizardry and trivia to attract the fickle punter. If admission charges were removed two advantages would instantly accrue; not only would visitor numbers increase so

that both museums would comfortably attract over 3 million a year each, but they would not then be forced to trivialise what they do in the squalid attempt to be seen superficially to be giving value for money. Roll on the re-shuffle.

Going Nowhere

The 13 art students who hoaxed the press into believing they had been in Marbella when they'd actually travelled no further than Skeggy raised more than a few interesting points. Their tutor couldn't decide whether what they'd done constituted good or bad art. If he doesn't know, we'd like to know on what basis he will have awarded them a degree by the time this is published. The students said that for most of their three years they had sat around discussing what art was and, apparently, they'd arrived at no serious conclusion. Their work, *Going Places*, was considered to be

an investigation of the relationship between work and pleasure, i.e. they had classed as work something – a holiday – that most people call pleasure. Profound stuff. There is, and has been for some time, a compelling case for closing down all art schools until a decision is reached as to what is supposed to be taught in them. At the moment nothing is being taught and there are anyway no known criteria for judging what is produced. This may seem like the opinion of Colonel Blimp, but is it not worrying that at the end of three years' education all these students could come up with is a publicity-seeking stunt? Can one really expect a majority of the public to look upon this sort of antic with anything but contempt? Of course, by the warped standards of the State Academy of Contemporary Art, the fact that they manipulated media coverage of the arts for three days means that they must be important artists. Whatever the joke was, the Students' Union didn't find their prank funny it because it banned the lot of them.

NEW GALLERIES

Art House Consultancy, who specialise in commissioning artwork for offices and hotels, have opened a new gallery at 11 Jerdan Place, Fulham Broadway, London SW6 (0171-381 2193).

Ingleby Gallery, run by our occasional contributor Richard Ingleby, opens on July 1 at 6 Carlton Terrace, Edinburgh (0131-556 4441) and is a welcome addition to commercial dealing in the Scottish capital. The opening exhibition (until August 1) focuses on leading Scottish artists including John McLean, Ian Hamilton Finlay and Craigie Aitchison. From August 5 to September 12 they are exhibiting hand-coloured etchings and lithographs by Howard Hodgkin. An Andy Goldsworthy exhibition is planned for November.

The 507 Gallery has opened at 507 King's Road, London SW10 (0171-349 0682) with an exhibition of noted naïve artist Brian Lewis, otherwise known as 'Norfolk's Lowry'. This is followed by paintings of Asian scenes by Heather Welsh-Sarin.

Merriscourt Gallery at Merriscourt Farmhouse, nr Chipping Norton, Oxon (01608-659734) is a beautiful gallery on a working farm and future plans include a retrospective of André Bicat (1909-1996) as well as one-man shows of Arthur Neal, Julian Bailey and Vince Tutton.

The Belgrave Gallery has opened at 22 Fore Street, St Ives (01736 794888). Its London branch will continue to trade by appointment.

UPDATE

"A gap exists between the restorer's scientific knowledge and his artistic and imaginative perception. Insufficient artistic training frequently means the restorer is deceived by the imperfect system of scientific analysis. I am sorry to say that, at present, when technical progress and the time-tested theory of restoration should help us to avoid a lot of old mistakes, a great number of pictures exhibited in museums or presented for sale at auction have the later strata removed and the original finishing layers partially lost." Professor Anatoli Alyoshin, Russian art restorer – *The Times*



From left: Winston Churchill's slippers (est: £3,000-£5,000) and topper (est: £5,000-£8,000) in Sotheby's sale of political memorabilia on July 15; Bay Malton with John Singleton Up by George Stubbs (est: £2-3 million) and Lady Lucy Percy by Van Dyck (est: £3 million), both in the Wentworth Woodhouse sale at Christie's on July 8.

AUCTIONS/SALES

The recent 'Contemporary Art' sale at Christie's New York saw a record for Gerhard Richter when *Seestuck* sold for £2.5 million.

Rare photographs of Mecca taken in the 1880s by Mohammed Sadiq Bey fetched £1.3 million when they were sold to the Saudi Royal Family for 13 times the pre-sale estimate.

A sale of political memorabilia is being held at Sotheby's on July 15. Churchill's silk top hat can be had for £5,000-£8,000 or his slippers for £3,000-£5,000 (ABOVE).

On July 8, Christie's are conducting a sale of art formerly at the stately home of Wentworth Woodhouse in Yorkshire. It is a significant sale of works collected since the 17th century by the Earl of Strafford, the Marquesses of Rockingham and the Earls Fitzwilliam. Highlights among the paintings are *Lady Lucy Percy* by Van Dyck (est: £3 million) and *Bay Malton with John Singleton Up* by George Stubbs (ABOVE).

The star lot at Bonham's sale of Modern British Pictures on July 1 is *The Gap* by Sir Alfred Munnings, a watercolour of a huntsman surging through a hedgerow. It was bought originally for £26 and is now estimated at £20,000 to £30,000. Bonham's is also staging an auction of Old Master Paintings on July 8.

Bonham's has opened a new sale-room at Hillgate near Stockport in Manchester (0161-429 8283).

Ann Gloag, joint owner of Stagecoach, bought for nearly £300,000 the portrait of John Brown which the Royal Family slung out decades ago. She intends to hang it in Beaufort Castle. The National Gallery of Scotland were underbidders and are miffed that they didn't get it.

In the recent Irish sales, Sotheby's sold an Irish painting, *Singing: Oh Had I the Wings of a Swallow*, 1925, by Jack Yeats, for more than a million Irish punts, or £881,500 in

real money. Christie's weren't far behind, achieving £870,500 for the same artist's *The Proud Galloper* of 1945. Alan Hobart of Pym's Gallery, a leading operator in the selling of Irish art, bought Orpen's early painting, *A Mere Fracture*, 1901, for £716,500, seven times estimate.

The recent sale of *Orange Marilyn* (1964) by Andy Warhol for £10.6 million was five times the previous highest amount paid for a work by the posturing twerp of an artist. Informed insiders say the picture was won by either Ronald Lauder (cosmetics), Si Newhouse (publishing) or Mike Ovitz (TV and entertainment).

A recent sale at Sotheby's in New York of 40 examples of *Wild West* art, a genre beloved of the red-necked rich, fetched \$25 million. Frederick Remington's *The Apaches!* sold for \$2.5 million.

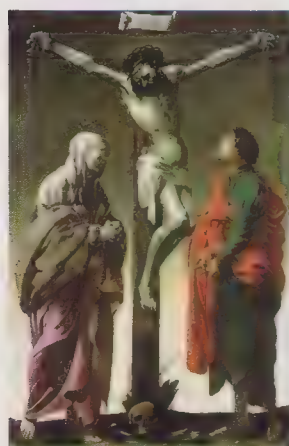
Auction hack Godfrey Barker got his Burlington Arcade knickers in a frightfully frightful tangle over the sale of Freud's *Large Interior* to some unknown yank for £3.57 million. He thought this "masterpiece" should have been bought for the

Tate Gallery by the Heritage Lottery Fund which, he seethed repeatedly, was set up to prevent this sort of loss to the heritage. He's got a point, but then the Tate Gallery recently used the lottery to buy some Bacon sketches which may yet prove to have been lavish.

Christie's may be facing a lawsuit over their £24 million sale of *Sunflowers* by Vincent van Gogh to a Japanese insurance firm, Yasuda Fire and Marine, in 1987. Inconclusive stories have been circulating that the painting is a turkey. As *Art Review* stated a few months ago it would resolve matters if one of the recognised Van Gogh experts would pronounce on the picture after having examined it, instead of having to endure the worthless opinions and innuendos of a succession of minor art historians and newspaper hacks. Geraldine Norman, the originator of the story, is an eager little beaver when it comes to research but there is no substitute for a good eye on the brushstrokes and a scientific analysis of the paint and the canvas which could then be compared to pictures of the same subject painted at the same time. Easy really.

CRITIC'S DIARY

Edward Lucie-Smith is again intrigued by Géricault, 'does' Rome, has so-so reactions to Freud and pokes about in the summer shows.



From left: The Crucifixion with the Virgin and St John by Hendrik Terbrugghen in 'Masters of Light: Dutch Painting from Utrecht in the Golden Age' at the National Gallery until August 2; Adoration of the Magi by Abraham Bloemaert in 'Masters of Light'; Landscape with the Flight into Egypt by Cornelis van Polenburgh also in 'Masters of Light'

The pace of the art world quickens to such an extent at this time of year that it's sometimes a little difficult to recall where I have been, and when. There seem to have been a lot of visits to great museums.

First, to the National Gallery in London, to see 'Masters of Light: Dutch Paintings from Utrecht in the Golden Age'. This is an exemplary show of its sort, an exploration of how Mannerist painting in one, rather conservative Dutch city became a very individual variety of Caravaggism. The brilliantly wilful Mannerist Joachim Wtewael (1566-1638) overlaps with the equally wilful Caravaggist Hendrick Terbrugghen (1588-1629). Neither is to everyone's taste. Wtewael, with his bright, glassy colour-schemes and his penchant for sinuous mythological nudes, can seem perilously close to kitsch. Terbrugghen's eccentricity is more subtle. The physiognomy of the people he paints often seems deliberately ugly, an ugliness intensified by the unrelenting glare of fire-light or candlelight. But he is a great religious painter, a Protestant working for what seems to have been a largely Catholic clientele. The exhibition contains some of his finest religious pictures, among them the St Sebastian from the Oberlin Allen Art Museum in Ohio, where the saint, still bound to a tree, collapses against the breast of St. Irene, who gently pulls an arrow from his side; and the extraordinary archaistic Crucifixion from the Metropolitan Museum, which seems to borrow elements from the Isenheim Altarpiece of Grünewald. Terbrugghen religious paintings are a ticket of admission to a world where images still had meaning, where they penetrated very directly to the centre of people's lives. The exhibition, taken as a whole, is a rebuke to the superficiality and frivolity of so much contemporary art.

So, too, in quite a different way, was the Géricault exhibition I recently saw at the Fitzwilliam Museum in Cambridge.

This, drawn from the collection of the École Nationale Supérieure des Beaux-Arts, featured the artist's drawings and prints. The prints ranged from the *sujets militaires* of his early period, largely images of the Napoleonic epic and the retreat from Russia, to the London street scenes and the equestrian subjects made in the final years of Géricault's brief career.

Like many other people I am fascinated by Géricault's mysterious personality. Everything he did seems to hint at some secret. The most recent theory is that he was haunted by an incestuous affair he had with an aunt-by-marriage, which resulted in the birth of an illegitimate child. All of this seems too simplistic. There are so many paradoxes in Géricault's history, both personal and artistic. He never, for example, fought for Napoleon – when he was due to be conscripted, in 1811, his prosperous family bought a replacement. In 1814 he joined an élite company of musketeers recruited by the newly returned Louis XVIII, and in 1815, during the Hundred Days, he followed the King in his panic-stricken flight. Yet Géricault's images of the terrible retreat from Russia, which he never witnessed, are on a par with Goya's *Disasters of War*.

Later, his attitudes became more rebellious. *The Raft of the Brig 'Medusa'* is one of the great political statements of its period –

a savage criticism of the corruption and sloth of the Restoration government. Some of the London lithographs, such as *Pity the Sorrows of a Poor Old Man!* and *A Paralytic Woman*, examine the lives of the urban poor in what seems to be a new, more serious way – they look forward to the left-wing 'propaganda art' of our own century, but also back to the work of 17th-century artists like Ribera and the young Velázquez. There is also, in some of his lithographs, such as the famous print showing two boxers, an element of sophisticated borrowing from popular art. This, too, seems to foreshadow aspects of the 20th century. Yet it is impossible to see Géricault as a committed social campaigner, or even as a no-sayer in the mould of Courbet. Within his art there is always something coolly aristocratic and aloof. I, for one, will never cease puzzling about him.

From London to Antwerp, where I saw the huge exhibition devoted to Pieter Bruegel II and Jan Bruegel de Velours at the Musée des Beaux-Arts. These two artists, brothers, and sons of the great Pieter Bruegel the Elder, could in many respects hardly be more different from one another – something which is perhaps explained by the fact that Jan, the younger sibling, was born only a year before his father's death and was brought up by his

grandmother. He also had the experience of working in Italy, which Pieter Bruegel the Younger did not have.

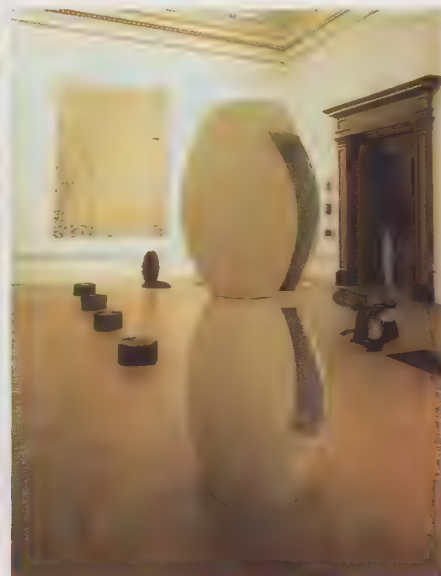
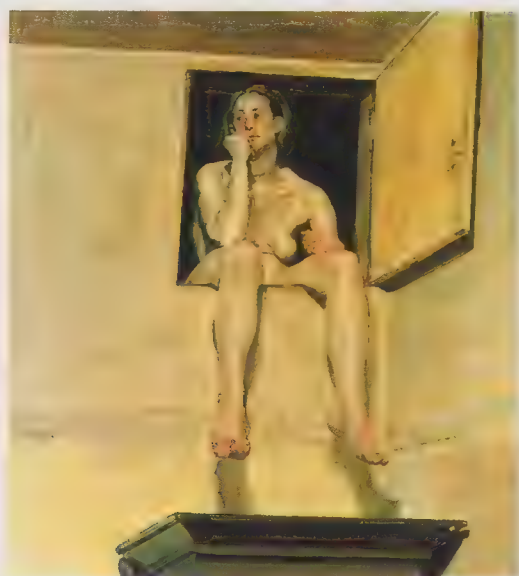
Pieter II was essentially a copyist. He inherited a stock of compositions from his father and proceeded to repeat them endlessly in his own workshop, satisfying an apparently insatiable demand. Some paintings by Pieter I are known only through these copies. Pieter II is ham-fisted compared to his father, but there is something agreeable about these copies, something straightforward and vigorous, which explains their continuing popularity today. They fetch high prices in a market where genuine originals by Pieter I are now completely impossible to find.

Jan is a completely different sort of artist. Called 'Bruegel

those faux-naïf texts: they are too much what one expects of him, self-invented clichés. Poor Kabakov badly needs to re-root himself in the fast changing society of contemporary Russia.

A few days in London, then to Rome, on a mission to a gallery and art association called Il Polittico. Il Polittico are the guardians of the flame of the *pittura colta* movement which arose in Rome in the 1980s, in opposition to the Trans-Avantgarde that flourished in Milan. The most prominent figure in the first wave was

affected by influences which are almost unknown here: turn of the century Symbolism in the case of Alberto Abate, whose paintings often seem to look back to the late works of the Anglo-Italian Dante Gabriel Rossetti; and, in the case of a number of other artists such as Massimo Liviadotti and Stefano di Stasio, the later work of Giorgio de Chirico, who remains very much a presence here. De Chirico's late work, of course, remained largely despised outside of Italy itself, until his reputation was rescued, but only in part, by



From left: *Girl in Attic Doorway*, 1995, by Lucian Freud at the Tate Gallery until July 26; *Gaz*, 1997, by Lucian Freud at the Tate Gallery; *Gallery VIII with Archer* by Philip King in front of pieces by John Maine and Tom Phillips at the Royal Academy Summer Show until August 16

de Velours' because of his velvety touch, he was an associate of Rubens, who sometimes collaborated with him (painting the figures and leaving Jan to do the landscape). The landscape paintings sometimes remind one of Watteau's early military subjects – they have the same kind of slightly mannered elegance, with small figures among feathery trees. Jan was also one of the truly great flower painters, constructing vast artificial bouquets where flowers from many seasons are improbably brought together.

The one thing one has to remember about both artists, however, is that they worked for very much the same clientele. Pieter II is sometimes called 'Peasant Bruegel' because of his subject matter, but he did not paint for peasants, any more than his father and brother did. These peasant scenes appealed to the wealthy, as a measure of their own distance from the lives of the poor. I suppose they appeal to the same class of purchaser today, in much the same fashion.

In Antwerp I also saw a show by Ilya Kabakov, 'Sixteen Installations', at the MUKHA, or Antwerp Museum of Modern art. This, though less coherent thematically than Kabakov's vast show of 'impossible inventions' I recently saw at the Roundhouse, struck me as a much better exhibition. Here Kabakov seemed to revert once more to his most deeply felt theme, the deprivations and absurdities of life in the old Soviet Union. Even the most allegorical installation – a banquet table with an apple out of reach in the middle, and the diners' various schemes for reaching it – talked about dreams and their frustration. His work is, nevertheless, increasingly mannered – those little wooden school desks,

Carlo-Maria Mariani, who now lives and works in the United States.

One reason for going to see Il Polittico at this particular moment is that my friend David Ligare, from California, is having a show with them – small Ovidian landscapes with figures, based on the countryside around Salinas, in Northern California, where he himself lives, and slyly conceptual still lifes, one of which, with a honeycomb, is a tribute to Joseph Beuys. Like many 'neo-conservative' art movements, *pittura colta* has a strong cousinship with Conceptual Art. Another reason is that I need to talk to them about an exhibition on the theme of 'New Academism in Art' which I am helping to curate for the Museum of Modern Art in Ostend. A lot of Il Polittico's artists are obvious candidates for a place in this: it is going to be a very large international show.

After the exhibition opening I begin a round of studio visits. Both the art itself and the atmosphere of the Roman art world are very different from what one now finds in London. The painting, in addition to being 'classical' or 'realistic' – the two tendencies intermingle in a sometimes disconcerting way – is often heavily

the rise of Post-Modernism. In his entirety, he still remains a difficult artist for northern European critics and curators to swallow.

Very few of the artists now working in Rome paint very large. This is a function of the situation in which they find themselves. Il Polittico, itself one of relatively few galleries of contemporary art in the city, is quite a small space – an ex-dairy, in a narrow street in the heart of Old Rome, just across the Corso from S. Filippo Neri's Chiesa Nuova, with its altarpieces by Rubens (at present covered by scaffolding) and Federico Barrocci. Despite its minimal size, it nevertheless acts as a kind of social club for the artists connected with it. They drift in and out at all hours of the day, whether their own work is on exhibition or not. The spirit is one of co-operation rather than rivalry.

The artists belonging to the group attract private rather than public patronage – there is little of the latter for contemporary art in Italy. Sometimes private patronage laps over into the business sphere. Il Polittico has a good friend in Nicola Bulgari, one of the two brothers who direct the great jewellery firm of the same name. Bulgari have recently

commissioned a series of paintings featuring their own jewellery designs, which are worked into the paintings in various ingenious ways. Though this is not an art world operating on the level of the art worlds we now find in New York or even in London, it has a much more sympathetic atmosphere than the one which prevails in these larger and more familiar organisms – less given to controversy, less brutally competitive, certainly a good deal more hedonistic. People seem more inclined to enjoy what artists produce for its own sake, rather than insisting on some theory which might lie behind it. In other words, they expect to look at artworks for their own sake.

The museums of Rome, meanwhile, are in their usual state of turmoil, intensified by the imminence of the year 2000. Some museums, such as Palazzo Barberini, are still in restoration. Others have been rearranged. On the far side of the Tiber, Palazzo Corsini and the Villa Farnesina, both long closed and inaccessible, have re-opened. The Farnesina, marvellously restored, is particularly beautiful, with its

mid-18th century, but at its most rapid and revolutionary during the past seventy or so years. Emphasis now falls on the Archaic and Early Classical period, and on the originals preserved in Greece itself, rather than on the Roman copies found in Italy. Yet what one sees in Rome – and they are not all copies – undoubtedly played a more important role in forming the history of western art. The great, emotion-filled Hellenistic masterpieces like the two Gauls are particularly impressive.

One of the artists they refer forward to is Gianlorenzo Bernini, the subject of a special exhibition at the Galleria Borghese celebrating the four hundredth anniversary of his birth. 'Exhibition' is perhaps a misnomer, as there are only about six things on view which don't belong to the gallery's own permanent collection, and only three of those are by Bernini himself. But the relevant works are prettily picked out by unobtrusive spotlighting, and there are informative labels.

The Galleria Borghese leaves rather a mixed impression – one which is not entirely, or even largely, the fault of the

itself. I reckoned that the people at the far end of it were facing a two-hour wait, so I gave up and wandered into St Peter's, where the Michelangelo *Pietà* can now be seen in the far distance, swimming behind a barrier of greenish bullet-proof glass. It looked like a kitsch reproduction, an enlarged version of all the terrible miniature copies (some dusted with blue glitter – yuck!) that crowd the shop windows of Rome.

On my return to London I found myself offered distinctly more mundane kinds of art: the display of new paintings by Lucian Freud at the Tate, the corresponding exhibition of earlier Freuds at Theo Waddington, the RA Summer Show and the RCA Diploma Show.

There has been some whinging about the fact that the Tate, by showing Freud's paintings before they go off to America, seems to be offering hospitality to a commercial venture. In fact I think the arrangement is sensible: it allows us to see what our current senior artist is doing before the work disappears. Freud doesn't need any kind of commercial push from a museum – everything is pre-sold anyway. If anything, he is doing the Tate a favour, not they him.

As for the work itself, some is wonderful – all the prints for example, and the tiny picture of a nude and heavily pregnant Jerry Hall – and some is so-so. The much praised *Eight Legs* – the chief item in the show – seems to me to fall into the so-so category: the extra pair of legs beneath the bed on which the male model and the dog are reclining seems like such an obvious fill-in for a composition which hasn't quite worked.

The much praised *Eight Legs* – the chief item in the Lucian Freud show at the Tate Gallery– seems to me to fall into the so-so category: the extra pair of legs beneath the bed on which the male model and the dog are reclining seems like such an obvious fill-in for a composition which hasn't quite worked.

frescoes by, or inspired by, Raphael.

A particularly drastic upheaval is taking place in the museums which house the Roman collections of ancient sculpture, and I had to traipse round quite a number of locations to see the key pieces from the textbooks. *The Dying Niobid* is now in the other Palazzo Massimo – the one up by the main railway station. *The Boxer* and the *Hellenistic Prince with a Lance* are in an isolated part of the Baths of Diocletian, now otherwise closed. *The Dying Gaul* is where it always was in the Museo Capitolino, which also houses the equestrian statue of Marcus Aurelius, which has been moved from its place in the Piazza di Campidoglio and replaced by a replica, gilded a rather peculiar colour, which makes it look as if it were made of toffee.

The ancient sculptures which once belonged to the Ludovisi Collection have been moved to the newly refurbished Palazzo Altemps, and look marvellous in its spacious rooms. This is the place to go to look at the *Gaul Committing Suicide after Killing His Wife* and the *Ludovisi Ares*. Our attitude to Greek sculpture has undergone a great change in the course of 250 years – a process started by Winckelmann in the

authorities. It, too, has been marvellously restored. The big rooms on the *piano nobile*, with their mingling of ancient and later sculpture (this is the place to see Canova's *Pauline Borghese*) must be among the most beautiful in Europe. But with restoration have come the throngs of tourists. The reaction, inevitable in the circumstances, has been to restrict access. To see the Bernini show required a three-day wait for a timed ticket – and even when there is no exhibition at the gallery it is often not possible to get in immediately. On entering the upstairs picture-gallery one is confronted with a fierce notice saying 'Visits are limited to half an hour'. This is very little time in which to see twelve rooms stuffed with Renaissance masterpieces, among them key works like Raphael's *Deposition* and Titian's *Sacred and Profane Love*.

The situation appears to be even more drastic at the Vatican. An attempt to visit the Vatican Museums on a rainy Monday, when almost all the other museums in Rome are closed, was a total failure. At 9am, the queue for entrance stretched the full length of the Via di Porta Angelica and almost into the piazza of St Peter's

One or two other nudes look like illustrations to a treatise on diseases of the skin. The Waddington exhibition confirms that Freud's work has always been capricious and uneven.

Perhaps the oddest item in either show can be found at the Tate: the colourful portrait of the grinning rockabilly musician Gaz, a long-time crony of the artist. This has an astonishing resemblance to the work of the now deeply unfashionable William Orpen, and shows how deeply rooted in the English tradition of art Freud really is.

The RA Summer Show – how one longs to be able to praise this for once! In fact the effect this year is rather more even than usual, but only in its mediocrity. The best things, as usual, featured in the small memorial shows dedicated to recently deceased Academicians, in this case Victor Pasmore and Carol Weight. But there are no memorable horrors and certainly no masterpieces by living artists.

The RCA Diploma show also seemed a trifle subdued. There was an interesting tendency, among the more gifted of the graduating students, to revert to painting pictures of fairly small dimensions; this was the case with Gillian Carnegie, for example, and George Shaw, whose mysterious landscapes looked back to Samuel Palmer and to the Pre-Raphaelites. Needless to add, they had all sold. The most interesting single exhibit, easy to miss because tucked away in a lecture theatre, was the multiple projection by John Strutton – a kind of giant grotesque mask that goes through a series of increasingly disturbing metamorphoses. He was the only likely successor to the over-publicised young lions of BritPop, and I await further manifestations with keen interest.

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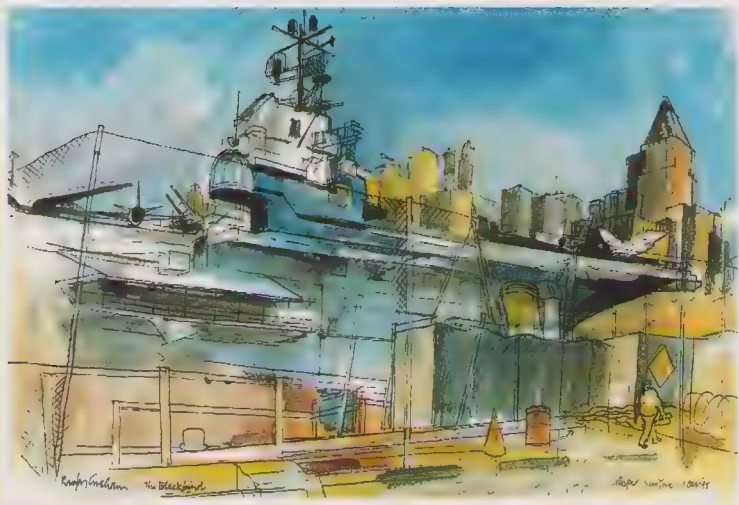


Fewston, North Yorks 15 x 22 inches

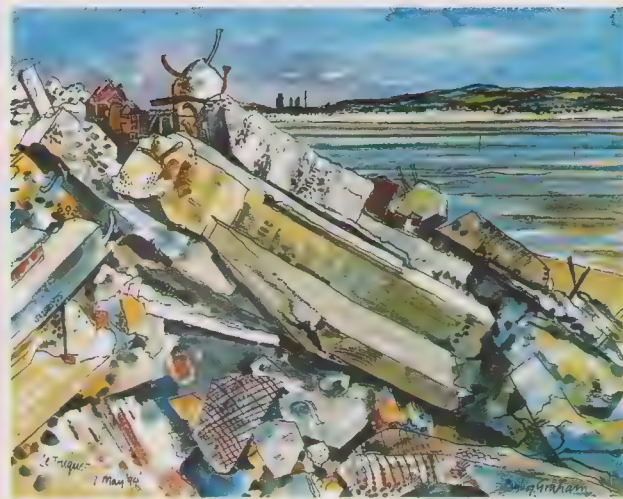
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ARTIST'S EYE SIAN BOWEN



Traces: Cone with Chrysalises, pigment and pencil on paper, 9" x 7", 1997

There is a certain flower which I discovered in John Treasure's garden at Burford House, Worcestershire whilst carrying out a residency there in 1996. Amongst the borders of delicate old roses, white foxgloves and trailing clematis this flower was conical in form, violet-brown in colour and with no petals or scent to speak of – a flower but not a flower. I am intrigued by the polymorphous nature of form and our recognition of it: the way in which in a sharp light a shell

might dissolve into a cocoon, how shadows seem to acquire more substance than their partner form, how inversions of scale occur with ease.

Although inherently connected with the natural world, my paintings and drawings are far from being botanical studies. Rather than attempting to strike a nostalgic chord,

I try to touch upon the equivocal nature of time and its structures. By the very action of cutting a flower we remove it from its natural time-span and function – no seeds will be formed, so we enjoy its presence before it prematurely fades.

When working in the studio time seems to be suspended and a new order takes its place. The pace of a moving hand across the surface of a paper, grinding in pigment, stepping back to look across at a painting, overrides the 'conventional' divisions of a day. Ageing of the small, found natural forms, constantly accumulated and referred to in the studio, creates another silent cycle.

I like to work in quietness and the work itself reflects this. Forms fall in slow motion from the top edge of a painting or interlace across its surface. Repetition of both mark and motif has become increasingly important. At times it emphasises a certain sense of rhythm. At others it offers the possibility of interruption; that is to say, repetition in space may be momentarily halted by placing a different form, colour or kind of mark in its path.

Much time was spent during the Burford residency not only in the gardens, but also in the top floor of the Georgian country house which overlooks them. A suite of empty rooms, unused since the war and sealed off in the 1950s, was opened up to serve as a studio. The only "furnishing" left in these rooms was faded period wallpaper. Stripped from the walls and cut into small pieces of equal dimensions this wallpaper provided a surface on which to work directly with pencil and natural pigment. A dialogue gradually evolved between the stylised floral designs of the wall coverings and my own small, drawn motifs of shrivelled plant forms brought in from the surrounding gardens. At other times the reverse of the paper was used as a support as I attempted to establish a sense of order in relation to indiscriminate marks bitten into its surface over the course of time.

An exhibition of paintings, drawings and other works on paper by Siân Bowen, 'Double Summertime', is at Hart Gallery, 113 Upper Street, N1 (0171-704 1131) from July 16 to August 13. Prices range from £380 to £2,500.

Siân Bowen is doing a Visual Arts Residency at Grizedale Forest and Sculpture Trail at Hawkshead, Cumbria throughout August and September.

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ARTIST'S EYE MATTHEW HILTON

Set in a garden of sufficient size to feed a cowman's family is the rented rural semi-detached in which I live. The 50-yard drive comes straight to the back door in the blank north wall.

Placed in two other walls, east and west – the south is shared with my neighbours – are windows which give a similar general view: farmyard and arable fields on one side, big trees and grazing on the other, but with different perspectives of the foreground.

I work in what was the large upstairs bedroom and produce my lino prints without a press, using my hands, down on my knees like an old char scrubbing. I must have been looking at the stuff all my life – I'm 50 in August.

Before setting to work, I glance briefly out of one window or the other. Sometimes misty, sometimes clear, these window views are the nearest I've come to working from life. I think of them as sharp intakes of air of which my day's work is a slow breathing out. I am fascinated by the endless variety of glimpses that can be had from the same series of touchstones – cooker, garden, bed, weather, fire – and this is a significant aspect of my work.

In a momentary glance, elements of the view are either immediately forgotten or they make an instant impression: a bird fluttering into a hedge; night reflections in the washing machine; rain falling on a pond; two doves forming a heart in the screen made from springy chestnut found lying in the road last March. In the case of this print (right), which is a small homage to the tradition of block printmaking, it was the pond and the birdtable on the left that lingered in my mind.

The birdtable provides a conflict in scale. On some sheets of the small edition you can see a shadowy larger sketch marking out the table, a logic of scale true to life but discarded in favour of a delicately forced orientalism. Against this I placed the hieratic dead-mother tree figure (I am making myself analyse it) which then led to the brown 'spirit gesture', which was the last thing added or, since this is a reduction block, the last thing to be cut away.

Outside, breaking this low-tech atmosphere, the jets scream overhead or a paratroop plane bumps across the skyline a few miles off. I turn away from the window to the computer screen, and from the Web I retrieve Chinese Airforce insignia. These I will weave into digital ideograms for a set of prints, using the animals of the Chinese zodiac as a starting point for an exploration of the increasingly problematic countryside. Squashed hares – Barry Flanagan parodies – were one of the early visual treats of the quiet black roads, and now a slogan revolves in my head: the new hunting, the new meat.

Matthew Hilton is exhibiting with the sculptor Andrew Schumann at the Fermoy Gallery as part of King's Lynn Festival (01553 767557) from July 17-25. He is represented in London by England & Co., 14 Needham Road, W11 (0171-221 0417). He is currently preparing a suite of prints inspired by Allen Ginsberg's *Howl* for editioning at Gresham Studio this summer, and can be contacted on 01553 636105, e-mail mat@apwb.demon.co.uk



Pond, waiting for Li-Po, linoprint on sekishu shi paper, ed 4, 89 x 31cms, 1998



Blue Tits in Leaf Nest: acrylics on paper 1996 14" x 10"

GALLERY^{the}ERY

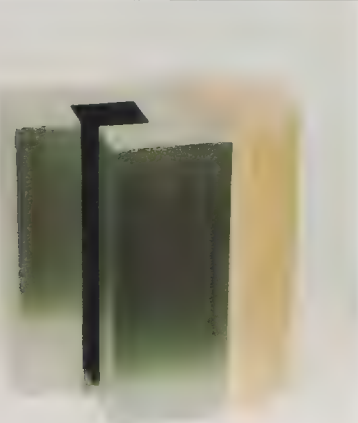
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The Flagellation of Christ, c. 1607, oil on canvas, 135cm x 175cm, on loan to the National Gallery (until August 9) from the Musée des Beaux Arts, Rouen

Part of the pleasure in having the National Gallery is that the incomparable quality of its contents acts as a magnet for the temporary loan of major, complementary pictures from abroad. The resulting mini-exhibitions either reinforce or add alternative facets to what we know already or suspect of an artist's oeuvre and personality. In the case of Caravaggio, we own *The Supper at Emmaus*, 1601, plus the early work of 1595, *Boy Bitten by a Lizard*, and the late picture, *Salome Receiving the Head of St John the Baptist*, of 1609/10. From these we appreciate the artist's burgeoning obsession – it verges on fixation – with stage lighting. For Caravaggio light is a life-giving force which is rationed as if it were a precious gift.

Whether landing as a gentle glance or as a burning highlight this artist relished the touch of light on skin, and he made sure there was always bare flesh aplenty for him to play with.

In the unfolding from early to late style we see also a development towards a simplification of narrative lending force and intensity. As the years pass, he homes in on essential drama while probing the reaction of his small cast of characters, many of them posed by a loyal repertory

company of models. Over the years his handling of paint becomes more confidently broad and is more selectively applied to the telling detail. We are here talking about that growth of confidence which accompanies the flowering before our very eyes of a truly great artist who knows his own mind.

During the last three years this skeletal, specifically British knowledge of Caravaggio has had flesh added to it with three memorable foreign loans. First came

Michelangelo Merisi da Caravaggio (1573-1610)

the recently discovered *Betrayal of Christ*, lent by the National Gallery of Ireland, from the same period as *The Supper at Emmaus*. Like much of Caravaggio's painting it worked the trick of being almost cruelly real in the evocation of the narrative, while focusing squarely on the characterisation and purpose of the protagonists. Caravaggio's characters are always confidently physical. The picture one forms of the artist himself is of a pugnacious, firm handshaker with a grip like a grizzly bear—we know from contemporary accounts that he was a short, stocky fellow.

Soon after *The Betrayal* arrived the extraordinary early picture, loaned by the Doria Pamphilj Gallery in Rome: *The Rest on the Flight into Egypt*, a charmed picture of epic, delicate detail in which pictorial order is maintained somehow; its impact defies conventional explanation. As a composition it ought to be all over the place, but it isn't. The only way to describe it is to say that it is one of those rare, breathtaking pictures, a miracle. It also includes the sexiest boy angel in the history of art. Running one's heterosexual eyes up those long, lightly touching (and definitely teenage boy's) legs is uncomfortable but irresistible. It is as a result of such details, not to mention the fact that virtually all the artist's characters (that is, when they are not repulsive oiks hell bent on inflicting pain) resemble transvestites, that Caravaggio is thought to have been a homosexual.

Now we are given *The Flagellation of Christ* from the Musée des Beaux Arts in Rouen. Scriptural reference to the flagellation, a favourite Passion scene for artists, is made in three of the gospels (Luke omits it) as "Pilate had him flogged", whipping serving as the conventional *hors d'oeuvre* to crucifixion. Being from the opposite end of Caravaggio's career, 1607, it is on the face of it a straightforward picture. The paint surface is not, by the way, in the best condition, the upper right especially looking heavily restored, but the brilliance of the handling is everywhere visible and especially in the assured and dazzling sketchiness of Christ's loincloth. All space is reduced to darkness, the theatrical darkness of bloody deeds. The sole splash of bright colour, a scarlet robe, symbolically portends the crucifixion to follow. Light, projected from a single, laser-like source to the left, a doorway perhaps, selectively reveals the bare bones of the scene. Christ's unfocused eye gazes unblinded lightward into an oblivion of otherwise blinding brightness. In contrast, Pilate's henchmen are unfazed in what for them is clearly a routine task.

To my knowledge, no painting in living memory has been composed with such natural fluency and intelligence as this one. The composition is spring-loaded like a mouse trap from bottom left to top right and will snap shut when the imminent lash is unleashed. The need to have a clean, bow-like diagonal accounts for a curious detail, the bare arm and shoulder

of he who holds the ropes restraining Christ's hands. There is no need for him to have slipped out of his tunic other than for the mechanics required by the painting. Caravaggio needed the white highlight on skin to lead along to the lashing hand; a loosely, untidily draped arm would have subdued that crucial emphasis. Such astute visual calculation lends *The Flagellation* the instant impact and unmistakable authority of top flight painting.

In one of those small but poignant details we expect from late Caravaggio, the leather thong in the tunic of the leather-faced whipper has loosened with the repeated stretching of his arm. This contrasts with the taut ropes securing Christ's hands behind the marble post, which is, incidentally, the only indication that the scene unfolds inside a building. In a deliciously sensuous (impertinent?) emphasis, Christ's pert nipple and belly button are captured in plumb-line vertical continuing the line of the column.

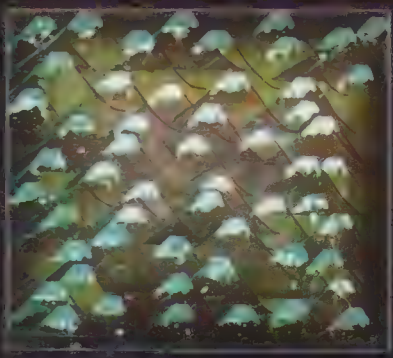
The almost invisible contrivance of the composition is surprising when we learn from the artist's earliest biographers that Caravaggio didn't draw; indeed, there are no surviving drawings by him. Complex compositions were invariably resolved by sketches, but not with him. His technique was examined closely during an exhibition in 1992 in Florence and Rome. Canvases, often of sail cloth, were treated to several layers of gesso, in the final layer of which he inscribed rough, broken compositional outlines. Apart from these incisions, clearly visible here in a raking light around the heads of the figures, Caravaggio worked without underdrawing. He painted quickly from models having first subdued the gesso with a dark ground.

Until 1955, *The Flagellation* was thought to be by Mattia Preti, a minor Neapolitan, but the conformity of the picture's making to Caravaggio's known *modus operandi* confirms the new attribution. This reminds us that Caravaggio scholarship is still young. New, revealing documents are being discovered almost annually.

The Flagellation was painted in Naples near the end of a short – 39 years – but busy life. He was born in Lombardy, was apprenticed to two nonentities and went to Rome in 1592 where, as soon as his talent was noticed, he began to make a decent living with jobbing commissions and later with the distinct personal style that would lead many who commissioned his work to demand changes or to reject it outright. His work was as dramatically original as his personal temperament was choleric. By the time he left Rome for Naples in 1606 he had accumulated a criminal record of violent offences the Kray Brothers would have killed for: fourteen offences all told in six years. He was jailed half a dozen times although, presumably because he was well-connected with patrons in the Vatican, he got himself released. His departure from Rome was caused by his murdering someone who had beaten him at tennis. After an on-court scrap, a duel ensued in which Caravaggio first wounded and then finished off his opponent. Being the second most populous city in the world at the time, Naples was as good a place as anywhere to hide as a fugitive, although Papal jurisdiction did not extend so far, so Caravaggio was safe from prosecution and allowed to work. The present picture is from this time. A period in Malta the following year also ended in flight due to unspecified accusations, as a result of which he touched down for several years in Sicily and Naples again. In 1610, having apparently been promised a papal pardon, he set sail back to Rome but on landing contracted a shivering fever which killed him within days.

His art tells us that Caravaggio was a man of fierce, conflicting passions and convictions who saw the world in black and white. These idiosyncracies of his nature inform an art which is at once brutal and sensitive.

***The Flagellation of Christ* is on show at the National Gallery, alongside two other works by Caravaggio, until August 9.**



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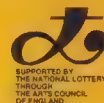
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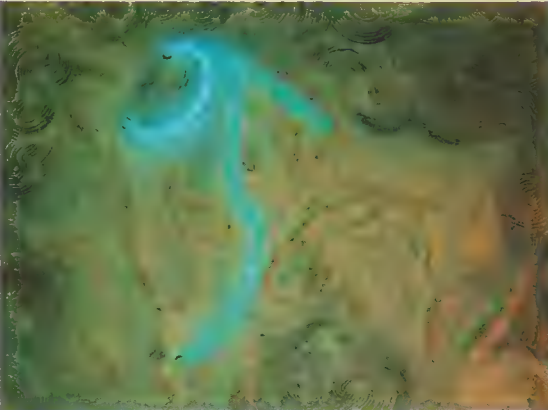
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JULIA MIDGLEY ARTIST'S EYE

I am currently Artist in Residence at the Royal Liverpool and Broadgreen University Hospital, attempting to record through live action drawing the everyday workings of this extremely large inner-city Hospital. My particular interest is the people, personnel and patients, focusing on the human face and nature of the Hospital.

Drawing has always been my driving force and the bedrock of my working life. I have used it to try to give life and movement to my favourite subjects: people and animals, taken out of context and placed under the spotlight. Splashes and free experimental marks made with fingers, twigs, ink droppers, diffusers etc., combined with the more conventional means of drawing – pen, ink and pencil – help to record life as seen, and inform the work in my personal portfolio, especially in my etchings.

As a student I worked on the set of Coronation Street making drawings. My first real commission, from the *Sunday Mirror*, was to illustrate an article about the Hull trawlermen's strike. My first London exhibition, at Business Art Galleries, prompted the rather unlikely invitation to draw machinery in an engineering factory in Bradford. It was this chance commission which led to what has now become a major part of my life – reportage or documentary drawing. I am now Reader in Documentary Drawing at Liverpool John Moores University, and so am able to teach and practise the genre.

Acting as a fly on the wall is fairly commonplace these days but is mainly reserved for the television documentary crew. However, it is a long tradition in this country to send artists to war zones, and a visit to the Imperial War Museum will reveal the wealth of skill displayed by War Artists as diverse as Edward Ardizzone and Peter Howson (Bosnia). The resulting collection is a testament to artists' ability to capture human strength and frailty when access to momentous or small intimate events is granted.

The Royal Liverpool is a real challenge. I have witnessed drama, trauma, tension, concern and care; I've seen the modern medical profession at work in operating theatres, wards and clinics. I have tried in my drawing to concentrate on the relationship between staff and patient, in particular the reassurance and care which is given and received. There have been light and dark moments, as the drawing illustrated here shows. A nurse gently swathes and 'tucks up' for the last time an



Royal Liverpool Hospital A & E Department, pencil & watercolour, 1997

unidentified man, a moving and poignant example of the human spirit at work, still vivid in my mind's eye.

Whilst I have seen new technology in use, and in some cases made drawings of it at work, I have not made use of it for this project, nor do I employ the camera. I'm not a technophobe, but I do identify with this quote from Lord Leighton who, when

locked in his bedroom for some misdoing, was heard to shout defiantly, "Well I'm alright, I've got my pencil!"

Julia Midgley will be demonstrating drawing techniques used by old masters at the Walker Art Gallery, Liverpool (0151-478 4199) on July 11 & 12 and September 19 & 20. An exhibition resulting from her residency at the Royal Liverpool will take place at the Senate House, University of Liverpool (0151-794 2347/8) in April 1999.



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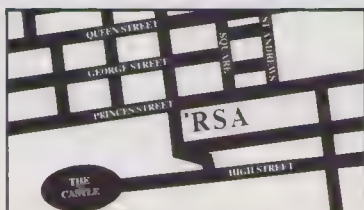
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Stairs II, 6' x 7', 1998, which is included in Shani Rhys James's exhibition at Paton Gallery, E8 until August 2

"For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known." 1 Corinthians 13:12

Painting is seeing through a glass darkly. It's rather like entering a dark room, where some things are illuminated and slowly come into focus. The early stages of the painting may be completely obliterated as I go back to it day after day to capture the original essence of that emotionally charged moment. Other days a painting happens rapidly such as *Stairs II* (above), which was the last painting I did for the touring exhibition, 'Facing the Self', inaugurated by Oriel Mostyn in Llandudno.

The room in this work I remember as a child, a space I often return to in my paintings. It was a dark room, no window, an enormous mirror, clothes were stacked everywhere, it was in the heart of the house. There was a staircase going up to another floor, but it was never finished. I visualise the placement of objects, the smell and the sounds, but as I start to paint this space other fictional things enter; the headless clothes dummy in a wired petticoat, a leftover from another series of paintings of confining clothes, the fettered female. There was never a box that I stood inside, but it is instead of a doll's house and is an object of the 20th century. The visual image has probably been in my head for years before I decide to paint it. I can see it

clearly in a particular way, but this memory evaporates once I begin, and I'm left with the marks on the canvas and the colour that dictates the new direction of the painting. It is intuitively handled, I feel I have to take the painting by surprise, but I have to be totally immersed in that imaginary space of the canvas.

What predominates in my painting is the human element; and so it is the human element, in this instance the child, that is needed to inspire the painting.

Shani Rhys James has a one-man show at the Paton Gallery, 282 Richmond Road, London Fields, E8 (0181-986 3409) from June 26 to August 2. Her work also features in a mixed summer show at the Martin Tinney Gallery, 6 Windsor Place, Cardiff (01222 641411) until July 31. She is also represented in the collections of the National Museum of Wales, the Arts Council of England and the Gallery of Modern Art in Glasgow.

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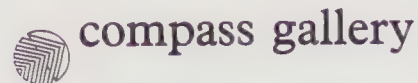
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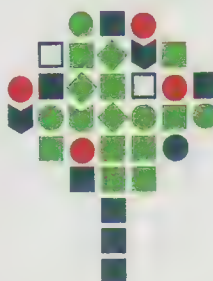
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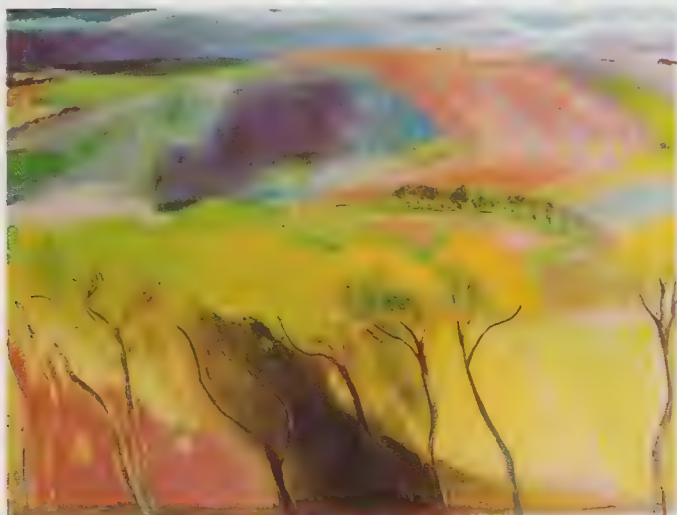
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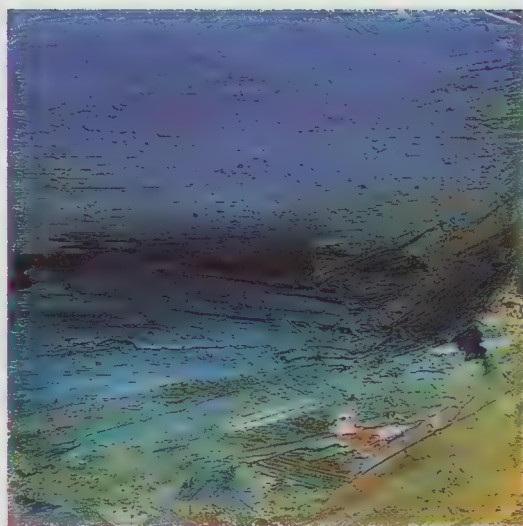
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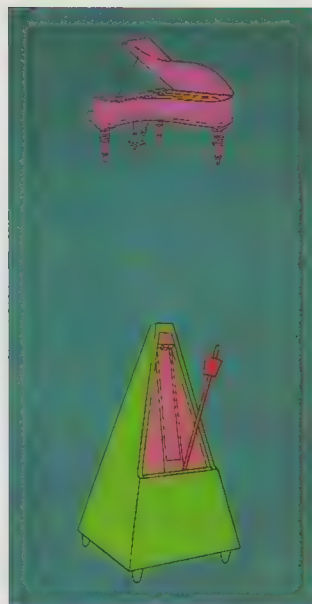
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BARGAINS.**



Above, left: *Gunwalloe (Blue Sea)* by Judy Buxton, oil on canvas, 8" x 8", from David Messum Gallery, £725
Right: *Yellow Tower* by Christopher Le Brun, woodcut, plate size 39 x 39cms, ed. 25, 1998, from Marlborough Graphics, £750



Above, left: *Piano and Metronome* by Michael Craig-Martin, screenprint, 89 x 45.7 cms, ed. 25, 1997, at Alan Cristea Gallery, £750; Centre: *Poster* by Carl Roesch, 1914, at Posters for Collectors, £750; Right: *Front Garden* by Simon Pooley, acrylic on card, 14.75" x 18", at David Messum Gallery, £685

Advising a readership where to go to buy art is a daunting task because I am not in the habit of advising people where or how to spend their money. However, I am privileged to be your guide and advise you on the cornucopia of work available to the first-time buyer of art for under £1,000.

My exploration of London galleries began in Jermyn Street, where I visited Waterman Fine Art, a gallery which has a good selection of works in the required price range. Among these are Liz Hough's series of brightly coloured works in oil on paper, a product of her last three years' work in Italy. Also available are small, sensitively crafted paintings in oil on board by Sarah Spencer, such as *Interior with Chair* (£780), as well as work by Austrian-born painter Bernhard Vogel, who

dramatically translates light into colour in a series of paintings from trips to London, Venice, Greece and the Middle East.

The Portal Gallery in nearby Dover Street specialises in idiosyncratic art, otherwise known as 'naïve' art. Here was a new silk-screen print, *Nude on Leopard Skin* (ed. 20, £500), by the famous Devon housewife Beryl Cook, she of the bumptious pub addicts, who produces about six major works a year. Jane Lewis, winner of the 1990 BP Portrait Award, is also represented here, as are Graham Ward, whose exhibition 'Scottish Bestiary' will be on show in November, and Peter Layzell, whose *Two Figures in a Landscape* costs £800.

Marlborough Graphics is around the corner in Albemarle Street. Here I was shown a sensual green etching and

aquatint by Ken Kiff entitled *The River* (ed.35, £575), and a woodcut by Christopher Le Brun entitled *Yellow Tower* (£750). David Case, the Gallery's Graphics Director, was glad to assist with recommendations of other slightly less mainstream galleries such as Purdy Hicks, Flowers East and the Eagle Gallery where fine, inexpensive work may be found.

Just down the road is the William Weston Gallery, which offers a feast of delights for the eagle-eyed window shopper. Among the works available there are a signed and framed pencil lithograph by the pioneer modernist French sculptor, painter and poet Jean Arp, *Vers Le Blanc* (£900); a series of unsigned Miró lithographs including *La Mélodie Acide No 11* (around £325); and a pair of 1930 art deco Burleighware teacups (£165).

Cork Street, the hub of the contemporary London gallery commercial world, offers exclusivity and some bargains. The Alan Cristea Gallery, specialising in prints by modern masters living and dead, offers work by cutting-edge spin doctor Michael Craig-Martin, such as his screenprint *Piano and*

Metronome (£750 + VAT), and Pop artist Joe Tilson, including *Conjunction*, *Tiger Moth*, *Seme* (£750), one of an edition of 45 screenprints with woodblock.

Beaux Arts, whose sister gallery in Bath I first became acquainted with while studying at the Academy of Art there, is one of the few galleries happy to bring up stock from their storerooms. Proprietor Reg Singh produced an exquisite ink-on-paper drawing by John Bellany (£750), shown at the artists' exhibition at the gallery in April.

The David Messum Gallery specialises in contemporary Cornish artists. The March exhibition, 'Now and Then', showed artists such as Rose Hilton, Judy Buxton and Jeremy Annear, who represent a continuity in abstraction from the 'fifties. Abstract colour work by Simon Pooley, a former architect from West Cornwall, sells from £450 upwards. Also in Cork Street is the Piccadilly Gallery where I was able to view fascinating works, the most sensational under the £1,000 mark being a delicate pink-red watercolour by Adrian Berg, *Beachy Head* (£750).

Not far away in Davies Mews, Posters for Collectors sells 19th- and 20th-century vintage and contemporary posters in a variety of sizes. The skilfully preserved examples include original French and American circus posters for both connoisseurs and first-time buyers. Posters by C.R.W. Nevinson, best known for his First World War paintings and

major London galleries.

The Photographers' Gallery Print Room in Great Newport Street sells prints, monochrome and colour, by master and contemporary photographers. Signed original prints by photographers such as Fay Godwin, Bert Hardy, Bill Brandt and Martin Parr can be bought for well under £1,000. Works by selected new photographers such as Iain Stewart, representative of Scottish Photography at Fotofest 1996, are also to be found. Prices start from £200.

Also in the heart of theatreland is the Rae-Smith Gallery, occupying the former premises in Cecil Court of the Zelda Cheatle photography gallery which has relocated to Kingsland Road. Specialising in 20th-century original cartoon and illustration artwork, the Rae-Smith offers a broad selection of watercolours and drawings published in children's books, newspapers and magazines such as *Punch* over the last hundred years. Prices range from £50 to £3,000, the majority being below £500. Work by Ronald Searle,

reception as a prospective purchaser at what they clearly considered a derisory sum. But don't let fear of such treatment deter you: there is plenty of good work available for under £1,000, and many reputable galleries will be happy to help in such a quest.

Gallery details:

Alan Cristea Gallery, 31 Cork Street, W1 (0171-439 1866)

Beaux Arts Gallery, 22 Cork Street, W1 (0171-437 5799)

The David Messum Gallery, 8 Cork Street, W1 (0171-437 5545)

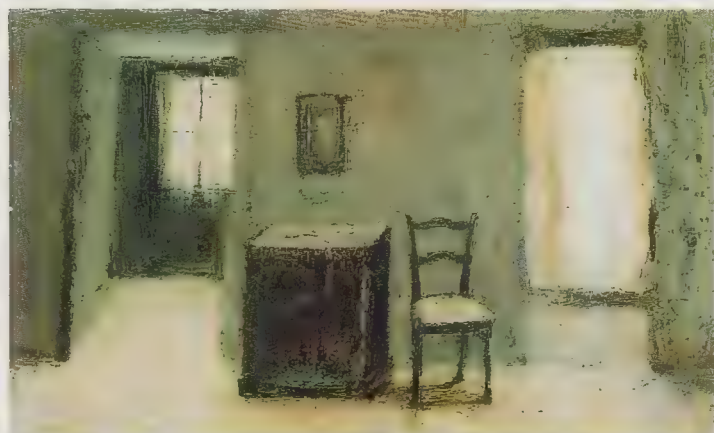
The Eagle Gallery, 159 Farringdon Road, EC1 (0171-833 2674)

Flowers East, 199-205 Richmond Road, E8 (0181-985 3333)

Hamiltons Gallery, 13 Carlos Place, W1 (0171-499 9493)

The Hardware Gallery, 162 Archway Road, N6 (0181-341 6415)

Marlborough Graphics, 6 Albemarle Street, W1 (0171-629 5161)



Above, left: *Interior with Chair* by Sarah Spencer, oil on board, 5.5" x 3.5", from Waterman Fine Art, £780; Centre: Etching by Jean Arp from a series entitled *Vers le Blanc*, 15" x 11.25", 1960, from William Weston Gallery, £950; Right: *Pilgrim* by Graham Ward, tempera and oil, 11" x 11", from Portal Gallery, £950

Vorticism and once described as 'a high class journalist in paint' (I wonder if that was intended as a compliment), can be had from £500. Gallery owner Allie Barnicoat is also willing to accommodate art research on all themes. E-mail buying of work will soon be available when a website is set up.

Entering Hamiltons Gallery in Carlos Place is like stepping into a 1960s film set from which a party of beautiful things has just departed. I half expected Jean Shrimpton to walk out across the room, or one of the distinguished, now ageing icons to breeze through the gallery and catch a glimpse of their former selves frozen in time. I was amazed to discover that David Bailey colour polaroid photographic prints could be bought within his exhibition for £650. A monochrome series of silver-gelatin contact prints of John Lennon, marked with Bailey's own red squirl of a chinograph pencil mark, can be bought for £1,500, and a similar monochrome series of working contacts of Lord Snowdon featured along with the French master of photography, Henri Cartier-Bresson, whose genius was recently celebrated in exhibitions at six

Norman Thelwell, Heath Robinson, Fougasse ('Careless Talk Costs Lives') and E.H. Shepard, illustrator of *Winnie the Pooh*, can be bought for £150.

If you are looking for a more informal encyclopaedic panorama on the subject of buying art for under £1,000, you may wish to visit the many contemporary print fairs, such as the Contemporary Print Show held recently at the Barbican. These provide an excellent opportunity to purchase original artists' prints and to speak to galleries such as the Edinburgh Printmakers' Workshop and Gallery, Hardware Gallery and others who sell prints from as little as £50.

There are, of course, galleries that one simply wishes one had never set foot in. Mentioning no names, one gallery in particular provided me with a *sang-froid*

The Photographers' Gallery Print Room, Great Newport Street, WC2

Piccadilly Gallery, 16 Cork Street, W1 (0171-629 2875)

Portal Gallery, 43 Dover Street, W1 (0171-493 0706)

Posters for Collectors, 1-7 Davies Mews, W1 (0171-355 2488)

Purdy Hicks, 65 Hopton Street, SE1 (0171-401 9229)

The Rae-Smith Gallery, 8 Cecil Court, WC2 (0171-836 7424)

Waterman Fine Art Ltd., 74a Jermyn Street, SW1 (0171-839 5203)

William Weston Gallery, 7 Royal Arcade, Albemarle Street, W1 (0171-493 0722)

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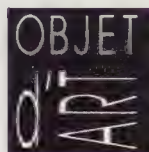
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Ken Howard, ARA, leading British life figure painter, will be a major attraction among the 250 artists, craftspeople and performers at this year's 22nd presentation of Art in Action. The 4-day event laid out in the grounds and fields of Waterperry House, near Wheatley, Oxfordshire, from the 16th to 19th of July inclusive, attracts up to 25,000 people annually. Howard, who will be working on a figure painting alongside 20 other leading painters in oils and watercolour, will no doubt draw many visitors to this particular marquee.



Lorne McKean
Sculptor

Leading Figure Painter at *Art in Action*

An added bonus is not only the opportunity to see the artists in action, but the established tradition of discussing any aspect of their art with all of the demonstrators. From opening time at 10.30 a.m. until closing at 5.30 p.m. each day, the walking round, stopping, looking, admiring, asking and appreciating goes on non-stop.

Other nationally popular disciplines that are very strongly represented are **Ceramics, Sculpture, Printmaking and Woodwork**. The demonstrators' work and genial availability reflect the original aims of the organiser: nothing but the best of the best, in a setting that allows people generally to see excellent and beautiful work in the making, and perhaps also be inspired to do likewise! The Ceramics group is reputedly the best collection of potters in one place in Europe; Sculptors

offer a variety of skills and internationally famous work; the Printmakers carve, etch and print faultlessly; while the Woodworkers offer superb traditional and modern furniture, musical instruments, fine boxes and smaller items.

Textiles, Glass, Metalwork & Jewellery are also packed with dazzling talent; as are **Traditional Crafts, Lettering & Calligraphy**, and the **Practical**



Cia Xiaoli
Traditional Chinese Printing



Richard Wardle
Screenprinter

Classes (where visitors can try an art or craft out for themselves under excellent guidance). The international element is richly present in **Eastern, Islamic and Russian Arts**, which will include fine rug-knotting, Haiku poetry; Turkish marbling, miniature-making; ikon and traditional toymaking respectively.

After all this, the **Wine-Tasting** and **Refreshment** marquees have a popularity all their own!

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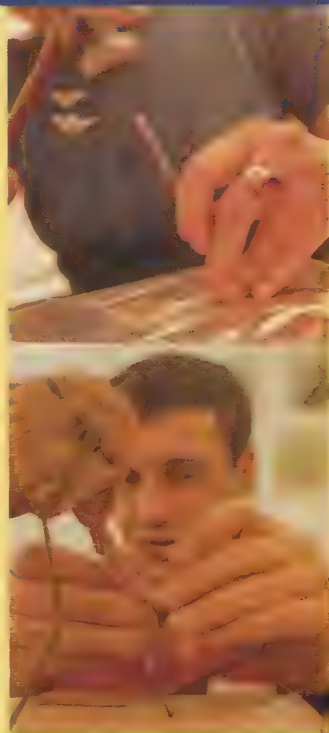
This year there will be artists from Russia, India, China, Japan, Sudan, Turkey, Egypt, Australia and, of course the United Kingdom.

There will be sculptors, painters, printmakers, calligraphers, as well as artists working with glass, ceramics, textiles and metalwork and jewellery.

There will be plenty of fresh food, fine music and practical classes for visitors to learn and experience their own art in action.

Many visitors to Art in Action remark on the atmosphere of beauty and harmony which permeates the show.

The event is sponsored by the School of Economic Science and managed by volunteers from the School.



Come early. You could stay from 10.30am to 5.30pm at Art in Action and still not see everything, so give yourself plenty of time. Car parking is free (no coaches).

Plan your visit. If you'd like to plan your day at Art in Action, copies of the programme of events are available two weeks before the show (price £2.50 + 50p postage).

Admission to the show. Adults: £9 | Pensioners: £8 | Students/UB40s: £7.50 | Children (aged 9-17): £5 | No charge for children under 9 years. | Family and season tickets available.

Getting to Waterperry. From London or Oxford - M40 junction 8 or A40. Follow signs at the Wheatley turn-off.

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Purple Painting by Gary Hume from the Royal Academy Summer Show



Tassled Helmet by Vicki Tarrant, £1,600 at the Royal College of Art degree show

SUMMER PUDDING

A tale of four London summer shows by Rosie Millard

The days are sunny, the nights are long and the art market is commensurate with the housing market i.e. it's looking bullish. So why not trip out after work and pick up a canvas? Or two? I mean, it's so much chic-er than getting a suit in the Paul Smith sale. Or so I told myself while hoovering up two paintings at the Flowers East sale, which was brilliant value, but only on for a weekend.

Summer shows, however, are on all summer, or pretend to be. The grandfather of them all is of course at the Royal Academy which, for the purposes of this column, I have filed under North (I know, I know).

Here is Sir Philip Dowson, President of the Academy, striding around and booming about the exhibition being as

forward-thinking as ever. Here is RA Anthony Wishaw, resplendent in a cravat and jolly chuffed that he has sold one of his gloomy bas-reliefs on day one of the show. And here is Mr Greville Mills from Rugby who comes every year with his wife Julie. In fact, they never come to London to see any other show. Why? "It's too far." Oh, come on now Mr Mills. "Well, we like the Summer Exhibition because it's not tied to any one idea or theme."

Except that it was. Save Anthony Wishaw's work, the entire Academy selec-

tion committee had gone mad over colour. A vast, splotchy Albert Irvin, glorying in the main gallery; an iridescent John Bellany woman with purple eyeshadow; Gary Hume and his slick slabs of technicolour which arrest you as you walk in. I even warmed to the annual offering from Elizabeth Blackadder (check out a floral teatowel if you're unsure what she does).

On, on to the South and the Summer Exhibition at Will's Art Warehouse in green and pleasant Parsons Green. Will Ramsay is a man who has a very wide grin



From left: *Red Devil* (Yardley Lasting Performance) by Ellie Howitt, £1,400 at the Royal College Degree Show; *Photosensitive Amnesia Series* by Jaime Gill, £1,400 at the Royal College Degree Show; and *'Sharron'*, Chitts Hill, Lexden, Colchester, Essex by Cath Pearson at The Gallerette, 15 Club Row, Shoreditch, E2

Will's Art Warehouse is the antithesis of Cork Street. There are no scary women in sunglasses behind the desk, no hidden price tags or inexplicable catalogues. Capital FM blasts out as you wander about checking out the art. It's ready to go, priced from £200-£1,000, and is intended to encourage people into galleries.

and something of a missionary spirit. Scaredy-cats are encouraged to come to the eponymous warehouse and shop for art in a groovy, relaxed way.

It's the antithesis of Cork Street. There are no scary women in sunglasses behind the front desk, no hidden price tags or inexplicable catalogues. Capital FM blasts out as you wander about checking out the art. It's ready to go, priced from £200-£1,000, and intended to encourage people into galleries.

Here at Will's Summer Exhibition was a trim crowd from South of the river. Women with scarves and babies, men with open-necked shirts and babies. And lots of babies freelancing in their pushchairs whilst parent or guardian rushed around the art. White wine flowed, and Will grinned even wider as people lugged away canvases for their newly-bought family homes.

He has invested in a computer allowing you to turn up, explain how big your wall is, what sort of medium you want and how much you want to spend. You look at the resultant selection on a screen, then a van arrives at your door with some canvases for you to choose from. "The great advantage of this system," says Will, "is that it negates the need to ever visit a gallery." Which sort of contradicts his original manifesto, but never mind.

The Royal College of Art (filed under West) was also having its Summer Exhibition. "We no longer call it a Degree Show," says Professor Christopher Frayling, Rector of the College. "If a student failed

their finals, we would have to take all their art down. It was awful. Now everyone shows."

This Summer Exhibition should be looked at closely, according to Prof Frayling. "Because it's a crucible of what's coming next. Had you been here in the early '60s, you would have seen the birth of Pop. Early '70s, the craft revival. Early '80s, modern industrial design. Early '90s, the importance of photography. I've no idea what's going on this year, but in 10 years' time I'll be able to look back and see its antecedents." Well thank the Lord I wasn't here in the early 1970s. Of course, Mr Saatchi had already visited, scattering red dots in his wake. "I'm afraid I can't tell you what he's bought," says the Professor, with disarming charm.

Frayling insists the RCA has hung onto the idea of painting as a relevant and live form; and, indeed, the exhibition is very painterly. Vicky Tarrant's enormous paintings of soldiers in ceremonial head-dresses were both painterly and industrially smooth; a vast, furry busby worn by a cut-out guardsman, a foxguard's tassels flowing in a non-existent wind.

For all the show's forwardness, however, some couldn't help looking to see what the success stories had done out there, and following suit. Jamie Gili's 'Photosensitive Amnesia' series, with their huge, clean shapes and certain colours, were in the Gary Hume vein, albeit abstract. And Ellie Howitt, in her painting *Red Devil* depicting a young girl putting on lipstick, had gone down the Nicky Hoberman route of

knowing adolescence.

Never mind, it had sold and that's the ticket. According to the Rector, over 80% of graduating students get work straight from the exhibition. My personal fave was *The Great Outdoors* by Steven Dowson. Ever seen an assemblage crafted from 'Magic Tree' car deodorisers? This man will go far.

"But what of the East?" I hear you cry. The hotspot for modernity and the happening happenings? Matchstick houses, is my response. Yup, that old stalwart of Blue Peter and HM prisons.

'The Great Outdoors' by Cath Pearson is a suitably tiny show for Adam Dant's minute gallery The Gallerette. Bored and with time on her hands, Ms Pearson, normally a photographer, decided to model every house she has ever lived in. In miniature, from memory and in matchsticks. Wacky, no?

"It's actually every house I've lived in from the age of six. I have no memory before then." We'll let that pass. I'm more interested in why you did this extraordinary feat of digital anorakness. "It's about passing time. I'm a single parent," said Ms Pearson. "I never go out. I felt like a prisoner; I had to do something at night, so I did this." What about babysitters, you feel like saying. Gingerbread? Single women's groups? Friends? "I did two of my houses quite easily, so I thought well, I'll do the set of eight." Oh well.

Here they all are: 132 Magnolia Drive; Chitts Hill; Hythe Hill; 56 Chapel Road, 14 Milton Street, 50 Leek Street, 15 Rutland Street and an Egyptian grass hut Ms Pearson spent some time in last summer.

Once you have recovered from the idea that she spent over 40 hours on each house, they are fairly impressive. The matchsticks give a sort of log cabin-esque feel to the houses, most of which are from terraced streets in the Black Country. Little House on the Prairie meets Crossroads. What next? The new Opera House? Bankside? "I did think of doing Brookside Close. But mainly, the experience was a cathartic one." Midsummer madness.

Rosie Millard is the BBC's Arts Correspondent.

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A SELFLESS PAINTER!

Barbara Bibb bought cheaply two unsigned paintings and discovered that they were by Dorothy Hepworth, the lover of Stanley Spencer's second wife Patricia Preece. In the process she uncovered a story of intrigue and misrepresentation.

In 1938 the paintings of Dorothy Hepworth caused the usually temperate art critic Clive Bell to exclaim: "Were she less of a painter she might run the risk of becoming a minor prophetess; but the ardour and energy of her feelings are all transmuted into admirable paint." The interesting thing was that Bell thought he was praising the work of Patricia Preece, the second wife of Stanley Spencer.

I first came across the work of Dorothy Hepworth in 1983 at a small country auction sale. Lying on a dusty washstand were two paintings, one of them a portrait. Each painting exhibited a delicate placement of form and colour set amid creamy half-tones; they seemed to glow. Although both were unsigned, the hammer price bore little relation to their obvious quality, and I bought them for £45. As I was now the owner of both, I had two pressing questions. Who was the artist? And who was the subject of the portrait? The auctioneer, unable to answer either of these questions, forwarded my telephone number to the vendor, who was also the cousin of the artist. Several days later, standing in the attic of a house in Wantage, and surrounded by piles of stacked canvases and folios, I listened to a strange story.

Dorothy Hepworth had been born in 1898 into a Leicestershire family who owned a haberdashery business. In 1914 she attended Leicester School of Art, enrolling two years later at the Slade School in London. Patricia Preece records that when she herself joined the Slade in 1917, Dorothy was introduced to the class by Henry Tonks as a student of outstanding ability. Dorothy had already proved her ability when, in 1916, one of her paintings was hung in the Royal Academy Summer Exhibition, this being followed by a second in 1918.

From the time of that first meeting, Dorothy and Patricia became inseparable friends. Dorothy had the steady, unshowy application that marked her out as the true student of art, while Patricia had more of an extrovert's impatience, and was reprimanded by Tonks on several occasions for appearing to work on Dorothy's paintings.

Dorothy had an ever-generous father who, when she and Patricia left the Slade in 1920, set them up in a studio in Gower Street, not so far from Bloomsbury. It was about this time that they met the critic and art historian Roger Fry, latterly an apostle of the French Post-Impressionist movement, who in turn introduced them to Clive Bell, Duncan Grant and various others in the Bloomsbury set. While the



Selina Cadell playing the masculine Dorothy Hepworth in the National Theatre's 1996 production of *Stanley* by Pam Gems. Photograph: Sasha Gusov.

two girls were only on the fringe of this circle, Patricia, the colonel's daughter, delighted in acceptance into such an illustrious group. Even the more serious and reclusive Dorothy saw that endorsements from Bloomsbury would advance their artistic careers.

In 1921 Roger Fry persuaded them to go to Paris to study the French Impressionists, for he insisted that only in Paris would one learn how to paint. Fry's sister Marjorie had a Quaker friend who ran a *pension* and, accompanied by the ever obliging Mr Hepworth, the three of them set off for the French capital.

Dorothy joined Colorossi's studio, where emphasis was placed on drawing, while Patricia attended a painting

academy. Patricia was later to describe the social life during their stay in Paris: "A *pension* full of students who took us out dancing every night to the Moulin Rouge and Bal Buller." As ever, Dorothy's artistic skills benefited more from her tuition than did Patricia's. In particular her study of drawing had informed her paintings, which now exhibited that "solid mosaic of paint and form" so admired by Fry.

In 1925 the pair returned to England and moved around the West Country, living in rented cottages and continuing to paint. Finally, they settled at Moor Thatch Cottage in Cookham, Berkshire which was bought for them by Mr Hepworth, who also continued to provide them with a small income which they supplemented by

dressing dolls and making jam to sell in the village.

The kind of socialising that was an inevitable part of selling pictures was anathema to the reclusive Dorothy. Patricia, on the other hand, loved smart clothes and enjoyed partying and forging new contacts: essential activities for two impoverished artists. Dorothy was by far the finer and more productive artist, while Patricia was plainly better fitted to handle the marketing aspect. The downside of this plan was that there was insufficient money to enable them to renew their acquaintance with Roger Fry and others in London.

Dorothy's reluctance to accept the social activity that was required in order to market her pictures does not explain the exceptional altruism, which was surely borne out of an unselfish love for Patricia, that caused her to let Patricia sign her paintings. By so doing, she was in effect handing over her work and her reputation to her friend.

In 1928, a few paintings by Dorothy (signed Preece) were shown in The Warren Gallery. Seven years passed, and apart from showing a few more pictures in Swansea in 1935 there were no further exhibitions. Lack of funds had seriously hampered their marketing plans.

In 1929 a crucial meeting occurred. While Patricia was helping out at The Copper Kettle, a teasop in Cookham, she met Hilda and Stanley Spencer. They soon discovered that they had all attended the Slade, and a friendship developed between Patricia and the Spencers. Because the Spencers were still resident in Burghclere, and although Stanley sometimes came over to visit the two women at Moor Thatch

prescience, Patricia adds: "H [Dorothy Hepworth] thinks he will not be fortunate and that Cookham will not prove a lucky place for him."

Yet, for the next five years, Patricia allowed Stanley (who was still married to Hilda) to heap clothes and jewels upon her during their 'courtship'. Patricia was much attracted by the possibilities for self-aggrandisement. Stanley could provide the social context of position and money, whilst Dorothy's paintings could supply her with the renown and admiration which should rightly have gone to their creator.

From 1932, Stanley provided the means for Patricia to become reacquainted with the London cognoscenti. In the matter of Dorothy's appropriated paintings, the point of no return was marked by the one-man exhibition that was held at the Lefèvre Gallery in 1936. Thirty paintings were on show. The anointed expert, Roger Fry, had given the show his blessing, saying that she, Patricia, "worked in the Cézanne tradition." Duncan Grant, in *The Morning Post* of January 14, 1936, wrote: "Whether you look into or at her art, she has a fine instinct for paint and colour." Clive Bell, with what now sounds like condescension, wrote in *The New Statesman*, on January 18, 1936, "Miss Preece, who shows at the Lefèvre Gallery, superficially is anything but feminine. This sounds grave, for there is no surer way of injuring a woman's talent than using it as though it were a man's." However, in spite of this danger, he liked what he saw, for he went on to praise her "obstinate sincerity". The character to which he refers is so obviously Dorothy's that it seems extraordinary now that no one spotted the discrepancy. The conclusion has to be that Patricia was a

too much for Dorothy, for in that same year she went up to London, clutching one of her paintings under her arm, to see Roger Fry. Showing him the painting, she revealed that she was its true author. But, unsurprisingly, Fry, having recently seen Patricia who had presented him with a 'Dorothy' for his appraisal, said: "That's a Patricia Preece". So the circle of deception was now complete.

It is certain that, of the two, Dorothy had the more balanced and integrated personality. It is easier to think that the patience and reticence she showed in her work, and even the "obstinate sincerity" of her character, persuaded Dorothy that she was lending rather than giving for ever her life's work to her friend. In a letter to another friend, also written in 1938, she was to complain of "Patricia's lack of principle in getting all she could from Stanley." Was there, perhaps, a second echo here of a lack of principle that carried too far an arrangement originally made to fend off penury?

Christine Hepworth, Dorothy's cousin, had said that "there were two loves in Dorothy's life: painting and Peggy Preece." But until the end of her life, Patricia continued to maintain that it was she who had painted Dorothy's works, and that "my reputation as an artist continued to grow, but Stanley's duplicity upset me to such a degree that I was unable to continue a promising career." Yet it is evident that the real mistress of deception was Patricia herself.

After the débâcle of the Spencer-Preece marriage, Dorothy and Patricia continued to live at Moor Thatch Cottage, and Dorothy's work slipped back into artistic obscurity. Perhaps they both found solace in a mutuality of grievance, although in life, as in art, Dorothy's grievance was the greater of the two. Patricia, who had never been physically strong, suffered increasing ill health, and eventually died in 1964. In the foregoing years the pair had become ever more reclusive, and were rarely seen in Cookham. Dorothy continued to paint, her canvases, now mainly unsigned, piling up around the walls of her tiny studio. Her models were chosen from anyone who would sit for a few shillings, or pence, per hour. Dorothy occasionally exhibited in a mixed exhibition, her work still under the name of 'Preece'. But the honesty and artistic ability that had captured the character of her time was Dorothy's.

Strange as it may be, the ambiguity surrounding the authorship of her paintings, and which had resulted in them

"Stanley could provide the social context of position and money, whilst Dorothy's paintings could supply her [Stanley Spencer's second wife Patricia Preece] with the renown and admiration which should rightly have gone to their creator."

Cottage, it was not until the Spencers finally settled back in Cookham in 1932 that the friendship quickened. Dorothy still received a small allowance from her father, but making new friends also entailed the social obligation of returning hospitality; a difficult task on a small fixed income. To add to her financial anxiety, Dorothy soon realised that Stanley's interest in Patricia was not simply one of friendship, but was distinctly amorous.

On January 22, 1932, Patricia wrote in her diary, "he [Stanley] is such a nuisance to us... and jealous and quarrelsome unless one is always praising his paintings." And, with what seems like an ominous

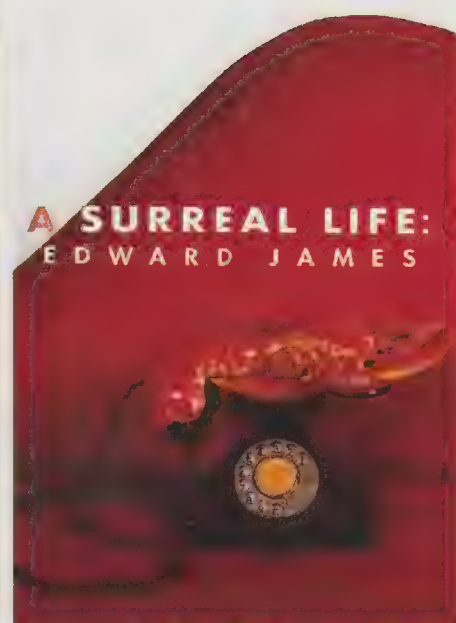
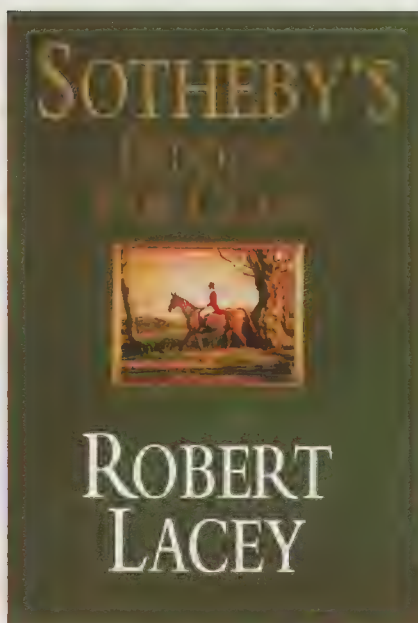
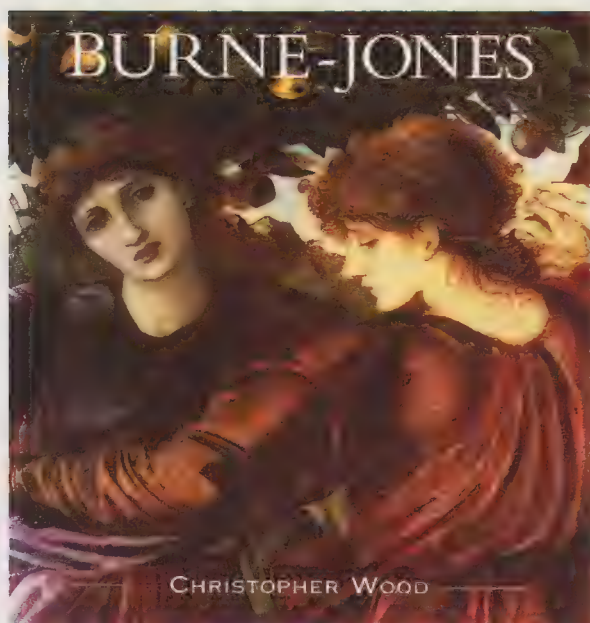
consummate, and utterly convincing, liar. Only Gwen Raverat, a life-long friend of the Spencers, in *Time and Tide*, gives a more overtly hostile reading of the paintings: "Figures very strange indeed. These lower-middle-class, middle-aged, ugly and ordinary life-worn people, sitting in much used rooms." The trouble was, the same comments could equally be applied to the subject matter of Rembrandt.

Clive Bell, in a preface to another one-man exhibition at the Leger Gallery in 1938, wrote: "Patricia Preece is an artist who might go through the world unnoticed if someone, speaking with authority, did not call attention." This may have been

being rejected by the London art market as 'fakes', can now be seen to be one of the many intriguing qualities about them.

In April 1984, Christie's South Kensington held an auction of her work under the heading 'Pictures and drawings removed from the studio of Dorothy Hepworth (Patricia Preece)'. The hundred and fifty-nine lots were all sold, most of them reaching prices well above estimate. Many of the paintings were unsigned or signed 'Preece'. Some were sold to a collector in the United States, but the paintings that remained in England have again found an appreciative audience, and an exhibition was held in August 1997 at the Bloomsbury Workshop in London, this time accredited to their true author. A browse through some recent auction catalogues revealed that Dorothy's work is still described as being by Patricia, in each case without an explanatory note. *Hepworth's auction prices range from £420 to £2,200.*

BOOKSHELF



A welcome collection of works by photographer Mari Mahr is published by Serpent's Tail (£20). Born in Chile, raised in Hungary and resident in Britain for thirty years, Mahr makes quiet if sometimes clumsily collaged series of images about her wandering past and her contemplative, reflective present. The oeuvre is informed by, at its best, a wistful melancholy and at its worst the subtlety of a chainsaw cutting a loaf. Poor reproduction is overcome by the usefulness of having all the work together. Mahr's own words are clear and revealing. There is, alas, an introduction – when will publishers realise that the convention of the critic's puff serving as an explanatory foreword is superfluous and patronising? – which waffles on portentously about memory.

A beautiful exhibition catalogue for Roger Ackling's recent exhibition 'Set Aside' at Annely Juda Fine Art, W1, illustrating the artist's latest marriages of driftwood and the burning focus of his magnifying glass, is published, price £15 (£10 for students and other indigents). Buy it, ask no questions and enjoy its simple pleasures. Ackling represents the best of olde worlde hippydom.

Various authors have contributed to *A Surreal Life: Edward James* (Philip Wilson Publishing, £27.50) about the eccentric of independent means who eventually owned an astonishing collection of 100 works by Dali and scores of other Surrealist confections, trifles and ephemera.

Art on the Road: A People's Picture Gallery (Profile Books, £14.99) illustrates the jolly posters commissioned since early this century by Shell Oil, including examples by many of the most famous British artists of the century in leisure mode. On the subject of posters, Pavilion have published *Happy Holidays* (£7.99) by Michael Palin featuring examples from the golden age of railway posters.

The Folio Society, which celebrated its 50th anniversary last year, has been granted The Queen's Award for Export Achievement.

Now for the sort of book one would willingly kill for: *Dutch Drawings of the 17th Century in the Rijksmuseum, Amsterdam* (Merrell Holberton, 2 volumes casebound, £145).

In this the centenary year of his death, the Burne-Jones floodgates have opened with a monograph by Christopher Wood (Weidenfeld and Nicholson, £25).

Sotheby's: Bidding For Class (Little, Brown, £20) by Robert Lacey is a racey history of the auctioneers from its humble beginnings as a booksellers to the multi-billion, multi-national banking facility with a penchant, at least until fairly recently, for bending the rules. Half the book is a picaresque biography of Peter Wilson, the consummate modern auctioneer and salesman adept at weeding out works and then selling them at the highest possible price while, in his spare time, fiddling his expenses. This is about as readable an introduction to the guiles of modern auctioneering, including its sharper practices, as you are likely to find.

Lynn Chadwick by Edward Lucie-Smith (Lypiatt Studio, £38) is a superbly produced critical account of this major sculptor's entire career, not just of the 1950s when Chadwick was deemed fashionable and very Venice Biennale.

REALISM

BY JAMES MALPAS

(TATE PUBLICATIONS, £8.95)

This interesting book shows that we don't

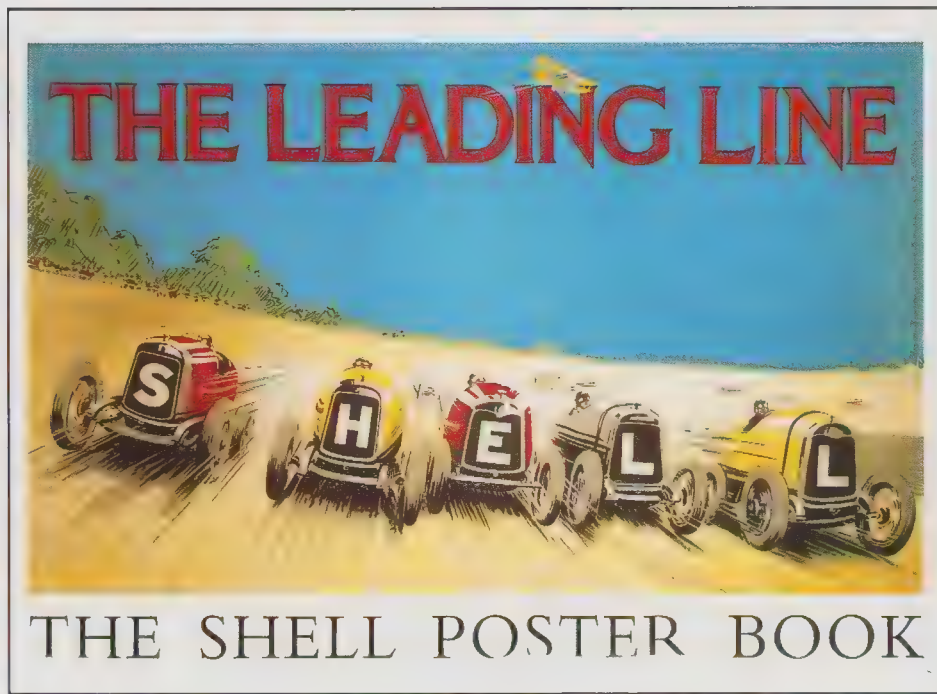
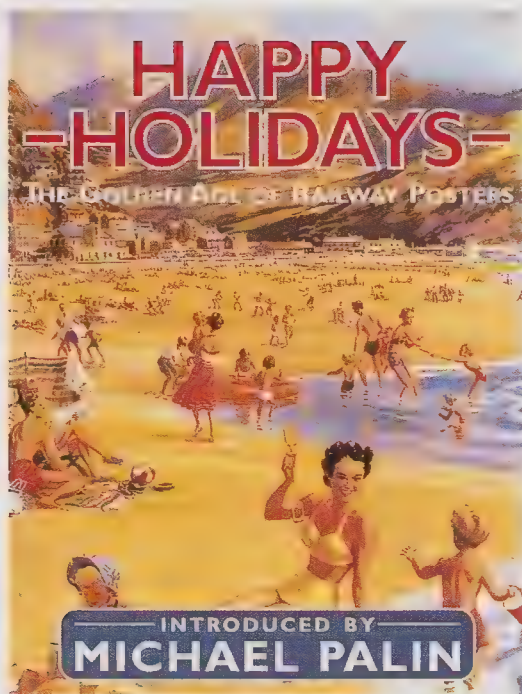
always have to look to what is called the mainstream for exciting art. There are plenty of other things going on. The idea of a mainstream is just a selective view of work that can be jigsawed together to suggest some kind of progression. I think it was a mistake to include Andy Warhol, although Mr Malpas is amusing about his early films: "They have become cult movies, which is polite avant-garde speak for the fact that no one wants to see them."

To describe Hockney's paintings of the 'sixties as a "succession of magisterial canvases" and "the most significant contribution made anywhere to the continuation of the realist tradition" is absurd. Has he seen them recently? Dingy old things, and I don't mean Ozzie's Lionels.

Richard Hamilton is a strange inclusion. He is described as having "a scholarly oil painting technique." It always looked thin and watery to me.

To mention the work of Immendorff and not include any of his pictures is a serious omission. Surely the Pop Art section could have been pruned to allow for some more interesting recent work. In the section on German New Objectivity, pride of place goes to Georg Scholz and his *Small Town By Day – The Butcher* of 1922. What a strange and fascinating picture this is!

Mr Malpas almost allows himself to become enthusiastic about Edward Burra, but he can't help mentioning that some people regard his work merely as eclectic shallow illustration. What nonsense this is. He is one of the greatest English artists of the 20th century. Stanley Spencer's *The*



Centurion's Servant is an odd painting too. The author thinks it may be a reworking of Holman Hunt's *The Awakening Conscience*. Hmm, who knows? I always think the sense of mystery is more valuable than any interpretation. The rumpled bed in a bare room brings Bacon to mind. When you see Spencer reduced to such tiny dimensions you realise how marvellous was his sense of pattern, and yet how easy it was for years to walk past these pictures and give them scarcely a glance. *The Cookham Resurrection* illustrated here hung for years at the head of a staircase at the Tate. It seemed to have just been jammed where it would fit. This exemplifies the author's suggestion that realist painters in this century have been confined to the also-ran category and, except for a brief period after the First World War, were "highly individual figures appearing almost at random", but then I suppose artists always have been and there will always be some who resist corporate tendencies.

Dick French

THE PICASSO PAPERS

BY ROSALIND KRAUSS (THAMES AND HUDSON, £17.95)

I don't know what it is, but sophists seem to grow thick on the ground at my *alma mater*, Columbia – Arthur Danto, who's simply incomprehensible, the frothing megalomaniac James Beck et al. It should follow then that Krauss's book is pure 'Pseud's Corner' crap. Tenured there, she's also co-founder and editor of the unreadable journal, *October*. Perhaps it's the delayed aftershocks of drug experimentation – so many *soixante-huitards* stalk the Heights – but more likely it's the half-litre carafes of Gallo 'Hearty Burgundy' and menopause speaking. *

Pity. Krauss, a Greenberg apostate, has much on her mind but suffers from severe logorrhea when she tries to express herself. Was Picasso an artistic alchemist of genius, transforming the everyday into gold, or merely a clever *pasticheur* whose liftings verged on plagiarism? Also, she falters in her query – 241 pages of turgid prose to say definitely maybe. She's got it bad and that ain't good, Parisian jargon addling her brain, cramping her prose style, tripping her tongue. The

doors of perception are firmly shut, there scarcely being an original thought in this dense topiary of verbiage; the few points she does make only demonstrate a flair for the bleedingly obvious. With relief one falls upon quoted letters, snatches of verse (Mallarmé, Apollinaire), novel excerpts (Gide's *The Counterfeiters*), gleanings from Berger (a telling contrast); even the fistfuls of Mailer provide more insight. She credits Eliot with the phrase 'penny for the old guy' (the epitaph for *The Hollow Men*), unaware of its historical significance. Chalk it up to native insularity.

The Picasso Papers promises much but delivers nothing. It is a self-indulgent travesty of scholarship, a rehash of bankrupt ideas the French themselves abandoned years ago. No wonder the sharpest minds of my generation drifted *en masse* into finance and law, what with the duller ones of the previous – like Krauss – hogging university chairs, putting them off academic pursuits forever.

'Dialogism'? Dial Jesus.

George R Crisp

THE TATE GALLERY: A HISTORY

BY FRANCES SPALDING

(TATE GALLERY, £25)

A godsend for university Arts courses featuring the History of Cultural Institutions as integral modules in their History of Art & Design packages, this book amply fills the hole left by a scrappy and necessarily diplomatic account of the Tate's development, given by Sir John Rothenstein himself via Thames & Hudson in the early 1960s. Then, some of

the Tate's lesser talents were still alive, and so – had he wished to kiss and tell – some splendid gossip went unread. In the present volume Aitken's blunders of aesthetic blindness, Manson's drunken disasters, and other, later and miscellaneous Directorial confrontations are treated by Spalding with customary sensitivity, clarity and fairness. However, as one might expect from the sum of several parts, the book is an uneasy combination: it ranges from genuine (and truly byzantine) history at one extreme to something resembling a series of overlapping and rather grandiose annual reports on the other. For the ingenuous and the outsider, this book will certainly satisfy some academic interest and curiosity. The years of Rothenstein, of Reid, Bowness and Serota are all recounted, together with the blasted Bricks, the genesis of the Rothko Room, the Tate of the North, the Tate at St Ives, and all the news that's fit for printing. And that's the point. For anyone with some experience of the Tate and its bureaucracy, the tale is history only until the moment at which that experience cuts in. Indeed, it's impossible to overlook the subtle shift of tone when, having been a house of the dead, the monster suddenly becomes a living organism again. How is one to be objective, for example, about the emergence of the Clore Gallery without rubbishing its architect, Sir James Stirling? And yet, for all it withholds, this is a history. Better a version running to the present than a cauterised tale, but still not wholly satisfactory.

Julian Freeman



TERMINAL DESTINATIONS

Airport terminals are a rip off and, believes Nigel Whiteley, a sufferer from travel sickness and a morbid dread of theme parks, may force us down the road of virtual holidays.

Q: What's worse than flying?

A: Not flying.

Need I say more? Or should I end at this point and present myself as a guru-vy kind of guy? The above answer may seem quixotic, enigmatic and Zen-like, perhaps alluding to yogic flying and spiritual voyaging, but it doesn't really. It's about yer actual flying as a part of travelling, and why we ought to savour it, fear and all, because the alternatives are far scarier.

I reckon I personally have good cause not to fly. It's not just the usual problems to do with whether or not you're going to get to the airport on time, find somewhere to park, locate the check-in desk, be reassured your name is on the passenger list; or whether or not you've remembered your passport, picked up the travellers' cheques and the cash, packed your toiletries bag; whether your suitcase will go missing or arrive on the conveyor belt open revealing your flamboyant underwear (bought for psychological reasons) or dubious literature

(bought for sociological reasons); whether you'll have to wait one hour or two to get through immigration control, be able to make sense of the subway system, be fleeced by the taxi-driver; or whether your hotel is somewhere 'secluded' (i.e. boringly suburban) or 'colourful' (i.e. next door to the dustbin depot).

Nor is it even the flight itself. It's not whether or not I'm going to crash, run out of oxygen, get claustrophobic, irritated by the music, insulted by the film, patronised by the cabin crew, or have to eat something which looks like an Airfix kit and tastes like a fully painted one. No, my good cause is the incurably sick. Travel sickness is something I've been waiting to grow out of for the best part of half a century. I put it

down (but it doesn't always stay there) to a weak stomach which comes into its own (and out again) during the turbulence you often experience during landing. There have been many occasions when, reaching for the sky, I have vowed to stay home and never again get myself into this situation.

The solution to my problem, it seems, may be staring me straight in the eyes. For, right before my eyes is my computer terminal, and two events have drawn attention to the ways in which it could provide travel without the fear or loathing.

First, while in the States recently I was told about the new 'broadband' system which not only provides Internet access at speeds up to 100 times faster than before, but also provides video, CD-quality

“Terminal One has become a theme park terminal in which any hold on a particular place and time is becoming distinctly insecure. Instead of being Manchester 1998, Terminal One is an amalgam of images from Manchester 1890 or Blackpool 1920, Chicago or the Savoy in the 1930s, or other exotic transhistorical, virtual, simulated cultures.”



Terminal 2, Manchester Airport



Terminal 1, Manchester Airport

sound, motion and three-dimensional effects. Broadband is, apparently, going to transform Internet content and will have as devastating an effect on it as TV had on radio. By 2005, according to research reports, content providers will abandon the ‘page’ approach of putting up static, two-dimensional images one screen at a time: ‘they will pour their energies into inventing a new way of entertaining and informing that looks nothing like today’s media.’

How will broadband help my travel problem? Well, it will provide virtual visits. Whereas TV can show you, say, a Greek fishing village through the eyes of the person operating the camera, broadband will be interactive and enable you, the viewer, to explore the village in whichever way you want. This would give you a taster of the place, and you might go ahead and book your holiday there, but the real boom is predicted to be in Internet virtual holidays. You can go and explore the Greek fishing village, or Barcelona, Tokyo, the North Pole or wherever on earth (or beyond?) for a day on the Internet. Its proponents believe this will be an ideal mini-break for over-worked professionals who need a holiday but can’t afford the time to go on one, and who want to avoid the hassles I describe above. To an increasing number of people, it seems, this is really appealing.

One of this number appears on an IBM advert on TV and provides the second example of how my computer terminal can provide hassleless travel. I’ve seen this ad three or four times and still think I must be missing the point and getting the

interpretation wrong. The scenario is a middle-aged man showing a young man photographs from his business journeys and meetings abroad. The young man sports a smile which betrays a mild form of pitying condescension because he can ‘visit’ far-flung places everyday, and interact with people because he surfs the Web. Perhaps this is a generational thing. I belong to a generation to whom having to play on a Play Station would be a significantly worse form of community service than cleaning out blocked drains. So I’m with the old geyser – at least his meetings were with real people in real places and involved real emotions, doubtless framed by the tedium and exasperations of real travel. However, my 15-year old son is on the side of the character with the dodgy hairstyle and irritating smirk who prefers travel in the terminal zone. Where my son and I agree is that we think one of the two characters in the ad is ‘sad’. We disagree on which it is.

My flight to the States departed from Manchester, an airport whose Terminal One has been substantially revamped in the last year. On my return, as I thought about the implications of broadband and puzzled further on the IBM ad, I realised that the design of this particular terminal could be seen either as a kind of conflation of virtual and real travel (the worst elements of both) or, worse still, might be a staging post to the ultimate terminal destination of hyper-real, broadband travel.

Both Brussels airport, where I changed flights, and Boston airport, my destination, have unpretentious and unremarkable bars and restaurants. But Manchester has themed bars and restaurants. One could

opt for the ersatz 1930s Fatty Arbuckle’s American Diner with its celebrity photos and mementoes. Or patronise Harry Ramsden’s Fish and Chips with its down-to-earthware gingham-printed waxed tablecloths. Or savour the high life of the Lancaster Brasserie with its 1930s moderne wind-swept forms. Or perhaps settle for a drink in The Donkey Stone, an undersized outpost from Coronation Street with its gas-lamps, Victorian fixtures and photos of old, working class Manchester haunts. The pub sign shows a donkey stone on a front step beside a pair of purple slippers, beyond which is a cobbled street. A final option is the food court which is decorated with Lascaux-style cave paintings on pseudo rocks which stand, cheek by jowl, with unauthentic images based on Indian, African and Aboriginal ‘primitive’ and tribal paintings.

Terminal One has become a theme park terminal in which any hold on a particular place and time is becoming distinctly insecure. Instead of being Manchester 1998, Terminal One is an amalgam of images from Manchester 1890 or Blackpool 1920, Chicago or the Savoy in the 1930s, or other exotic transhistorical, virtual, simulated cultures. The Terminal itself may be poised to become a travel destination for adventurous or heretical broadbanders who, donning their anoraks and venturing outside, are willing to compromise their virtual travel to the extent that they might even (admittedly involuntarily) experience touch and smell as well as a rather mediated version of sight.

Although real travel is usually on a range between monotonous and horrendous, at least its tedious, undesigned characteristics and demands provide occasions and experiences that are a valuable foil to the intensely human pleasures and delights of being somewhere genuinely different where all your five senses are alert and alive. We seem to be entering an age in which terminals – whether computers or at airports – substitute design for experience and thus usher our culture toward its terminal decline. Travel may make me sick, but designer terminal destinations make me puke.

Nigel Whiteley is Professor in the Department of Art at Lancaster University.

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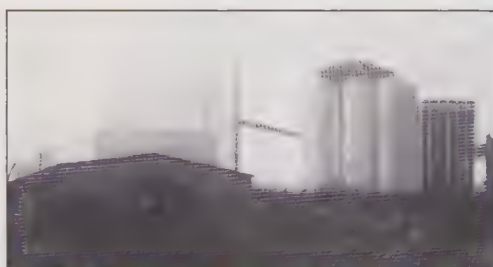
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PUBLIC SPACES ARE NO PLACE FOR ABSTRACT ART



“SOD OFF RUCKRIEM!”

Too much money is wasted on public art and the current surfeit of rotten work dumped in our streets and fields, including the talentless trash produced for Artranspennine98, proves the point. This ‘public art’ is merely the private fads of arty farty careerists. David Lee argues that public art, which, let’s face it, is only as old as public funding, should be halted until it is seen to be beneficial to the public instead of profitable to the few usual suspects of artists, dealers and curators.

No stretch of countryside or town is safe, it seems, from the scourge of public art. If the recent pandemic of street sculpture has proved anything it is that good work and good artists are not created simply by throwing money around. In fact the reverse has happened: complacency has set in with the result that toys and tat fit only for an adventure playground or the forecourt of a Happy Eater have come to substitute for true sculpture. The lottery alone has spent tens of millions on public art and I am not aware of a single good piece of sculpture having been produced from that source. My recent experience of two pieces, commissioned and installed as part of Artranspennine98, a project which received £1.7 million from the lottery and cost £2.7 million in total for a string of works stretching from Liverpool to Hull, confirmed my worst suspicions that all awards to public sculpture should be halted until it has been decided whose interests are best being served by the propagation of public art. The only winners from Artranspennine98 are the chosen artists, a handful of commercial dealers, an army of security guards and art bureaucrats and the two curators, Robert Hopper and Lewis Biggs, who have demonstrated an unerring eye for mediocrity. The losers are we the public because, as usual, we have had to pay for the indefensible whimsies of specialists.

Why is public sculpture failing so badly? The reason is that contemporary art, with its inward-looking focus on ego,

conceit and the perfunctory illustration of low level ‘ideas’, has no audience outside of an art gallery. Confined to a gallery one can just about justify and indulge ‘experiment’ and ‘innovation’ for their own sakes. Those interested in this sort of thing know where to find it, the rest of us can raise our eyebrows and look for something else. Trying to force feed those who couldn’t care less, by taking supposedly boundary-breaking ‘art’ into urban and rural areas, is counterproductive. It serves merely to reinforce an existing prejudice among the majority that much of the work promoted by the State Academy of Contemporary Art is a monumental confidence trick perpetrated by those who themselves apparently exhibit little understanding of what they promote as the acme of excellence. Is it not fascinating that the totalitarian régime of the Soviet Union produced far more rousing, robust and sculpturally interesting work than ever the Arts Council has? Compare, for example, Mukhina’s *The Worker and the Farm Girl* in

Moscow with Gormley’s *Angel of the North* or Ulrich Ruckriem’s towers of rock in Radcliffe (ABOVE). If you doubt my assertion that the public care nothing for public art ask yourself why local councils never put money into vacuous monuments like the *Angel of the North*.

On the subject of public art’s status, there is currently a debate in Birmingham as to whether or not Gormley’s iron Karloff should be removed from a main street. The arts fraternity want it to stay, while a majority of the public think it’s an eyesore. It was defended recently on television by the egregious, flannelling director of Ikon Gallery as symbolising Birmingham’s contribution to culture. Presumably what she meant was that it was made of metal and Birmingham was once home to metallic industries. Talk about desperation! Any lump of metal would serve that function, but bog standard symbolism of the “If it’s iron it must be Birmingham” ilk is what these days passes for justification and profundity. The Ikon apologist went on to

describe how the figure looked as if it were surging out of the ground. Try looking at it! The fact that it does not give this impression – if only it did! – is precisely the reason why it is a stillborn piece of sculpture. The mummified corpse looks as if he is slowly sinking into the pavement and taking on a list like the Titanic as he goes down. It would have taken a talented sculptor to give an impression of a levitating figure. Could such a sculpture as Gormley's function as a rallying point for people? No, because like all Gormley's over-hyped efforts it is essentially meaningless and bears no sympathetic image capable of arousing emotion. The iron man is the low conceit of an arrogant artist with nothing to say.

My own concern at the pitiable state of public sculpture did not coalesce into anger until I learned that the biggest commission of Artranspennine98, by "one of the five greatest sculptors in the world", was being sited in the very fields overlooking the Irwell Valley in Radcliffe where I played as a boy. Yes, it aroused my worst, most proprietorial instincts. It irritated me that Arts Council lackeys could earmark a site for an ugly modernist lump that I know, *I know*, does not need a sculpture on it. The result is tragic. I knew the piece would be meaningless because Ulrich Ruckriem, the sculptor in question, has dumped huge, unworked volumes of stone all over the world claiming for them all manner of fatuous significance. Only a week after seeing the monoliths in Radcliffe I was visiting a château near Toulouse and there on the lawn like the broken fragments of an ornamental millwheel were another collection of boulders bearing the tell-tale quarry drillholes, miniature versions of what the lottery paid for in my home town.

Being heavily industrial, Radcliffe, and its Siamese twin Bury, were never pretty places although recent urban planning has, like for so many formerly attractive Lancashire towns, rendered them ugly with orbital by-passes and badly finished shopping centres designed apparently by sadists. Historically, we locals are paper-makers and millworkers, grafters for whom the accusation of deliberate idleness or malingering was an indelible stain on one's character. Our East Lancashire towns

suffered abnormally heavy losses on the Western Front, one nearby town losing every single male who enlisted; there seem to be war memorials around every corner. The biggest employers were paper mills. I worked at two of them myself, 'New Bury' and 'Radcliffe'. The estates on the edges of the towns peter out into moorland from whose heights, like that now occupied by the Ruckriem, are views, "typical Lancashire views" my mother would say proudly, of railways, viaducts, rivers with their symbiotic by-pass canals, mills and factories, collieries (both working and derelict), power stations and, latterly, motorways. What does Ruckriem know or care about any of this? Nothing, or at least he doesn't show it with his insensitive, pointless impositions.

Of the area's public monuments, the two most imposing commemorate Robert Peel (1788-1850), local cotton magnate and Corn Law reforming Prime Minister. In the town centre, at the head of the main street, The Rock, stands a commanding statue complete with rousing speech extracts and a symbol, wheat-sheaves, of what he saw as his outstanding achievement. On Holcombe Hill to the north is a black tower, a chimney really, visible from many miles off as well as from where the Ruckriem now stands. Climbing Holcombe Hill to the Peel Monument is for locals a favourite weekend and Bank Holiday pastime. Now we have our very own Ruckriem signifying, well, nothing but Hopper and Biggs's narrow and bloodless view of modern sculpture.

Artranspennine98 has surrounded itself with the flatulent rhetoric we've come to expect from the Reverend Laughing Boy's Britain, i.e. it is all presentation and no substance. The catalogue is dense with guff such as the following: "We intend that Artranspennine should offer an alternative which emphasises collaboration rather than competition, meaning rather than spectacle, and which is entirely predicated upon the unique moment of art: the encounter of the visitor with the physical presence of the artwork." This muck is fine for Chris Smith's speeches and for information boards in art galleries where nobody with a brain larger than a pickled onion will care a toss about it, but it is

insulting to expect real people to fall for it.

Let's look at Hopper's pal Ruckriem. He is an Austrian living in Ireland who has no understanding of the needs, beliefs and history of our area. If he did he wouldn't be arrogant enough to produce a variant of the same work for us as he produces for a corporation in New York or a super-rich art patron in Toulouse. In order to produce a successful work of public art he would have had to address his work to an identifiable, common humanity, he would have had to tap a vein of collective belief. He didn't because he cannot. He has not the visual language with which to do it. Like so many contemporary artists he is stuck producing trademark pieces recognisable only to a handful of curators and enthusiasts. According to the gullible clown Hopper, Ruckriem's piece is contributing to "an awakening of identity for the region and its inhabitants." Bollocks it is! He also writes patronisingly and arrogantly of his intention: "The Pennines divided textile production into cotton in the west and wool in the east. Even today, these hills constitute a psychological barrier to a trans-regional identity, and a physical obstacle to mobility and a way of life that would recognise homogeneity in place of difference. It is our intention that Artranspennine98 will establish the transpennine region as a place undivided by history and not separated by outworn attitudes and unnecessary rivalries." Can he really believe this crap? Hey, Robert, stop playing with yourself for two seconds and think if you really believe this tripe and if art really can, ever has or ever will do all you claim it can do... But hold your horses, here comes the catalogue introduction where the exaggerations wear hobnail boots. When Hipper and Boggs write "The way in which we have organised the exhibition has grown out of our appreciation of the resources of the region", they are either deluding themselves or making it up as they go along to fill up the space. They go on grandly: "How did we approach the creation of the exhibition? Our decision to make the region the 'subject' of the exhibition was strategic in relation to promoting a particular kind of art, art which acknowledges its specific context as part of the artist's intended meaning, art which enriches our understanding of the region at the same time as the region is enriching our understanding of the art." This is the kind of rot which gets written in order to convince credulous funding bodies (and it helps if they're staffed by your mates) to stump up the cash. In the case of the award from the Arts Council lottery it is significant that both Bopper and Higgs sit on the Arts Council's visual arts panel. Nice one lads! Their joint effort of literary slurry was an invention just to get the money. I'll explain why.

Does Ruckriem's work help heal the traditional enmity between Lancastrians and Tykes? Do us a favour! Does it "acknowledge its specific context as part of the artist's intended meaning"? Nope. It's on the site of a long-disused colliery overlooking the home of the world's first industrial revolution. What have Ruckriem's leitmotif obelisks "specifically" to do with Radcliffe or anywhere else in Lancashire and Yorkshire? Nothing. As for the "artist's intended meaning", this

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SO OFTEN THINK, BECAUSE THE PUBLIC IS BLIND AND THICK.



is anybody's guess. The towers mark the entrances to Outwood Colliery and the collection of columns in the centre mark "where the former rail track meets up with the three other paths". So what! One of the organisers said to me that Ruckriem had told him the work was about "healing the wounds caused by the colliery". All one can respond to this is that when a work is meaningless one can claim it signifies anything. He might just as well have said that it was a memorial to the agonisingly slow suicide of Manchester City Football Club.

Does Ruckriem's work "enrich our understanding of the region"? He doesn't know anything about the region so how can he enrich our understanding of it with his infantile abstractions? He can't and doesn't. He might have done so had he used locally quarried stone, millstone grit or carboniferous limestone, but no, he chose instead to "enrich our understanding" of our region by using Spanish pink and blue granite. God only knows how much it cost to transport several hundred tons of this stuff over a thousand miles to a region already famous for its quarries. I have more respect for the K Foundation's stunt of burning cash – at least it was their own.

It was pointless visiting the Ruckriem show at Bury Art Gallery for elucidation. Two more rectangular configurations of granite blocks lay on the floor surrounded by scores of diagrams (drawings presumably by Ruckriem himself) indicating other possible configurations for the stones on the floor. There was not a word of explanation as to how this 'installation' "set in context Ruckriem's major commission". In the finest traditions of bollocksy art lingo, the tersest of accompanying leaflets reported: "Ruckriem, trained as a stonemason, creates monumental sculptures. His work deals with the basic elements of volume, size, location and space – requiring the viewer to interpret the minimalist handling of the stone." That bit about "minimalist handling of the stone" was at least close to the mark, although "no handling of the stone" might have been nearer the truth. In an age where so much contemporary art is little more than a visual aid to an absent idea (usually an extremely small idea at that), it is no wonder that people coming unawares upon a work such as Ruckriem's are non-plussed.

Typically, no one was in the Ruckriem exhibition but there were plenty on the ex-colliery site during my two visits. Apart from the organisers I couldn't find anyone who didn't think that this was a wasted opportunity. A local teacher reconnoitring the site with a view to bringing her class said:

"You can usually see what a sculpture's about but with this one there's basically nothing to look at." The gulag awaits her imminent arrival.

Meanwhile, at Pierhead in Liverpool, there was something truly unmissable to look at: Taro Chiezo's *Super Lamb Banana* (ABOVE). The first striking thing about this – apart from the discordant vulgarity of its chemical yellow colouring – is how poorly it is made. It looks as if they had insufficient money to do it as well as they wanted but went ahead anyway. Pitted, uneven and ineptly modelled in scabrous cement, it could have been better fabricated by a gang of navvies. The second is that it looks little like either a sheep or a banana. As it stands, it is not only a testimony to the idle talentlessness of the sculptor but is a cheap and nasty piece insulting to the intelligence and expectations of those who stop to look at it. It also spoils one aspect of what is the most interesting architecture in this part of the city, Herbert Rowse's pseudo-Egyptian building for the Mersey Tunnel administrators. The sculpture is described as "a curious fusion of fruit and animal" by our old friends those spin-doctoring bullshitters Bigger and Hopps. The only 'curiosity' is that these two suckers should have commissioned it in the first place. Chiezo himself claims that it reflects the potential and optimism of Liverpool (undertones here of Gormley's iron man *à propos* Brum!) while also describing it as "a humorous and futuristic vision of the possible development of biotechnology." Eh?

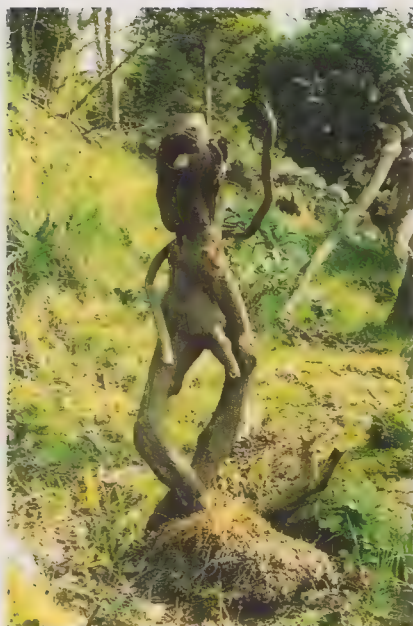
On this evidence Artranspennine98, like most public art, is a criminal waste of money when purchase grants are cut and national galleries are leaking. The works I saw reinforced the enduring contradiction at the heart of public art, namely that it is

not recognisably 'Art' and neither is it in any except the most obvious sense 'Public'. The real public deserve better than the fashionable trash forced upon them by curators. In a 'local' setting such as that occupied by the Ruckriem, unless there is something definite to be commemorated, rather than a theme of vague abstract invention, or laughable exaggerations dreamed up in order to secure funding, local schoolchildren might be asked to come up with a scheme for a sculpture or monument to adorn their own local fields and places of recreation. Such a strategy would be cheaper and command local respect instead of indifference and derision. Good art only ever results from a convincing purpose. If there is no purpose, and if the siting and definition of public art is controlled only by art bureaucrats, then public sculpture is destined to continue as no more than gallery sculpture dumped outside. Public art requires an objective related to collective purpose. Concocting public art schemes for their own sake, devoid of need or purpose, has led to the production of expensive eyesores like those of Ruckriem and Chiezo. Good public art also requires recognisable imagery – abstract sculpture is pointless (and is often vandalised) because hardly anybody understands why it is there. The more *recherché* aspects of contemporary art mean nothing to the vast majority. In order for public art to work it must be presented in a common visual language. If the garbage produced by Ruckriem belongs anywhere it is in one of those modern art scrapyards for endangered species, the sculpture parks.

On that score I'm sure the generous Lancastrians of Radcliffe would be willing to gift their Ruckriem to Yorkshire Sculpture Park near Wakefield as a sign of "trans-regional fraternity".

FOCUS ON SCOTLAND:

Marshall Anderson finds Dumfries and Galloway ripe with artistic talent in the final installment of his survey of the Scottish regional art scene.



Top left: John the Baptist by Auguste Rodin, at Glenkiln. **Top right:** Sculpture by Bill Smart at Kippford. **Above left:** Returning Homeward by Jean Rodger, oil on canvas. **Above right:** Country Walks: South Scotland by Randolph Galloway.

As in other rural areas throughout Scotland the artistic community of Dumfries and Galloway is composed mostly of incomers from other parts of Scotland and the UK. This has brought about a diversity of skills and approaches to creativity as well as a philosophical dynamic that embraces traditional and new thinking.

Jan Hogarth was born in Dumfries in 1968 into a farming family who have had contact with the earth for generations. Hogarth, an environmental sculptor, is critical of the attitude expressed by incomers in general who import a romantic vision of the countryside which, she says, departs from reality. Her own reality, as reflected through her art, is one where architectural forms and urban town-

scape collide with nature. *Dislocation Formation* (1997), an installation of 250 bales of recyclable plastic, was sited on the flank of the A74 at the Blue Boar Service Station. Illuminated at night, this temporary architecture presented an heroic statement infused with Romanticism.

There is no permanence in nature, but only a sense of unrelenting continuation. Any materials that man employs eventually decay. It is only a question of time. Vernacular rural architecture, which through recent developments in sculpture has become part of the artist's vocabulary, uses a range of impermanent materials ensuring a sustainable activity. Jeremy Cox, born in Gloucester in 1957 and a thatcher by trade, is aware of his place in art's broad context. His small willow and

thatched buildings are functional sculptures bringing together rural craft skills and current trends in public art.

Dumfries and Galloway has a large community of craft-workers whose activities overlap with those of fine artists. Orchardton House, a grand country seat set in acres of woodland, was completed in 1889 and is now home to a community of 24 adults and their children. Owned and run by Bill Barlow, Orchardton provides creative people with an opportunity to live and work in a fertile environment where video production, sculpture, drawing and painting, music and dance, puppetry and furniture making merge with such crafts as teepee and yurt building.

Chris Helson, a multi-media artist, recently caused much controversy with *My Bedroom*, a life/art installation at Orchardton. The work, which had a duration of twenty days, challenged people's territorial perceptions when they were invited to leave the privacy of their cars for the privacy of Helson's bedroom.

Will Levi Marshall set up his ceramic workshop in

Orchardton in 1993 after completing his post-graduate studies in the New York State College of Ceramics. He produces a range of colourful, individualistic studio ware that combines function with decoration. 90% of his product is sold in the south of England but he also sells through the Scottish Gallery in Edinburgh.

No rural community can financially support the amount of artists who choose to settle within it. But the Cree Gallery in Gatehouse of Fleet, run by Rosemary Gascoyne, is one of five private galleries in the area which attempts to expand the market for local contemporary art. The Romantic spirit is evidenced here through the landscape painting of David Eyre and Linda Mallett in particular.

Born in London in 1949, Linda Mallett settled in the area twenty years ago. For her

mythical references which can look misplaced and foreign. Sylvana MacLean is part Italian, part Lithuanian and married to a man from Skye. Her illustrative, mixed media paintings refer to Eire's Aran Islands which she has visited regularly since 1993. MacLean's iconography is poetic rather than romantic, small and contemplative rather than heroic.

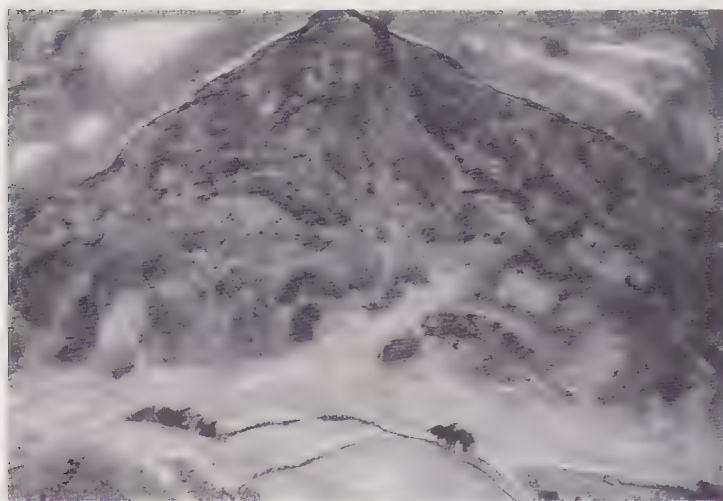
Jean Rodger, on the other hand, gives full reign to her expressive Gaelic nature in oils on canvas that continue the Scottish figurative tradition through John Bellany and Joyce Cairns. Born in North Uist in 1934, Rodger taught domestic science in various secondary schools before taking up a career in art after graduating from Cumbria College of Art and Design in 1995. Her imagery is a powerful fusion of remembered incident and Celtic

some of whom make annual pilgrimages to see what new additions Smart has invented.

Bill Smart's outsider vision is echoed near the village of Laurieston where Jeff White has established his sculpture garden. White's junk sculptures refer directly to fellow American, David Smith, and Scot, George Wyllie.

At work in a quarry near Creetown Japanese stone carver, Hideo Furuta, is currently working on *Axiom*, a 36-piece granite assemblage for the Gateshead Sculpture Park. Born in Hiroshima in 1949, Furuta came to Britain via Chile and Spain in 1985 and since then his classical forms have found sites in Grizedale, Huddersfield and Oxford. The punishing daily routine of carving granite is, for Furuta, a quintessential element of his art. This physical dimension is balanced by his love of mathematics. Throughout his drawings, prints and sculptures an acute awareness of impact effecting change is apparent.

Although Hideo Furuta has been working near Creetown for eight years he has not had a sculpture sited in the region. This is not to suggest that Dumfries and Galloway is alien to



Above left: Grasmoor Blue by Linda Mallett. **Above right:** Juxtaposition by Hideo Furuta.

the physical dimension of plein air painting is crucial, the walk to a location being as important as the numerous quick, on-the-spot sketches from which she works in the studio. In an attempt to escape from a pictorial reference, Mallett treats the picture plane as an area in which gestures can exist in their own right without taking on precise meaning. A two-dimensional effect is created as the surface quality takes on a textural impact.

Jeremy Carlisle, whose landscape studies are more analytical and undergo processes of abstraction, is also represented by the Cree Gallery. Carlisle's watercolours are concerned with isolated areas of light and shade. Pools of shadow and water where pigment is allowed to run and merge. Most recently these evocative paintings have been bound as unique, handmade books.

The Border area of Scotland and England resonates with folklore and a potent history of storytelling and ballad singing. Tales of brownies and bogles abound but incomers import their own

mythology which has little bearing on her present location.

Jean Rodger's stance as a latecomer to art is not unusual in Dumfries and Galloway which has a vital mix of trained, self-taught and raw abilities. If the title of contemporary schizophrenic master were to be bestowed upon an artist in Scotland it would surely go to Randolph Galloway whose schematic paintings map his life and the landscape. Galloway's childlike art is infused with a playful adult wit that has a black side permitting a terrifying vision of his subconscious.

When Bill Smart retired to the village of Kippford twelve years ago after serving Unilever overseas for thirty years he elaborated upon a hobby begun in Saudi Arabia. In the desert Smart collected bleached animal bones which he transformed into primitive creatures. Smart beachcombs the tidelines of his youth for timber and stone which he animates by subtle alterations and the inclusion of teddy bear eyes. Initially set up to amuse local children, his small sculpture trail receives many visitors,

the concept of siting sculpture in the landscape. Quite the contrary. Tony Keswick started his collection in 1950 when he was the first person in the world to site modern sculpture in the landscape. *Standing Figure* by Henry Moore was placed in Glenkiln without Moore's knowledge at the time. This was followed by three more significant bronzes by the sculptor plus Rodin's *John the Baptist* and Epstein's *Visitation*.

On a site near Whita Yett in the village of Langholm stands a monument to this century's greatest Scottish poet, Hugh MacDiarmid. This huge, open book by Jake Harvey illustrates MacDiarmid's ability to draw together the strands of myth, fable, history and Scots language combining a romantic spirit with that of a realist.

Contact Details:

Bill Barlow, Orchardton House, Auchencairn, Castle Douglas DG7 1QL (01556 640271).

Rosemary Gascoyne, The Cree Gallery, 56 High Street, Gatehouse of Fleet, Castle Douglas DG7 2HP (01557 814458).

All artists mentioned can be contacted via Gracefield Arts Centre, 28 Edinburgh Road, Dumfries DG1 1JQ (01387 260445).

Recommended reading: Glenkiln by John McEwen (Canongate, 1993).

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Yorkshire & Humberside (previews page 73) N. Yorkshire, S. Yorkshire, W. Yorkshire, Humberside

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97 Proofs (detail) by Susan Pui San Lok, 1998, in 'Deal' at 198 Gallery.

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BARBICAN CONCOURSE GALLERY

Barbican Centre, Silk Street, EC2.
Tel: 0171-638 4141 x 7515. Fax: 0171-256 8580.
Tube: Barbican. Opening times: Mon-Sat 10-7.30, Sun/bank hols 12-7.30.
Yvonne Rainer: Performance into Politics (in Foyer Gallery), to 15 July.
Cordwainers Graduate Show (in Concourse Gallery), 3 July to 5 July.
Absolut Cobblers (in Concourse Gallery), 15 July to 16 Aug.
Lah Weston: oils on tracing paper (in Foyer Gallery), 23 July to 23 Aug.

BCA - BOUKAMEL CONTEMPORARY ART

9 Cork Street, W1. Tel: 0171-734 6444. Fax: 0171-287 1740. Opening times: Mon-Fri 10-6, Sat 10-2. International contemporary artists.
Contemporary painting, sculpture & photography by British, French & German artists including Ken Currie, Gerard Traquandi, Luciano Castell, Joumana Mourad, Rainer Fetting & E.R. Nele, during July & Aug.

BEAUX ARTS LONDON

22 Cork Street, W1. Tel: 0171-437 5799. Fax: 0171-437 5798. Open Mon-Fri 10-6, Sat 10-2.
20th C British art incl leading sculptors.
Take Three: contemporary & modern paintings & sculptures, to 5 Sept.

BELDAM GALLERY

Wilfred Brown Building, Brunel University, Cleveland Road, Uxbridge, Middlesex
Tel: 01895-273482. Fax: 01895-203250.
Tube: Uxbridge. Opening times: Mon-Fri 9.30-5.30 (closed bank hols).
Emperors, Kings, Royals & Phantoms: a semi-circumnavigation of Antarctica - photographs by Charlie Tyler, 23 June to 4 Sept.

BELGRAVE GALLERY

53 England's Lane, NW3. Tel: 0171-722 5150.
Fax: 0171-722 0858. Tube: Swiss Cottage, Belsize Park. Opening times: Mon-Thur 10-6, Fri 10-4. Contemporary & 20th C British art.
Modern British, Post-War Abstract, St. Ives & Contemporary, by appointment only.

BEN URI ART GALLERY

126 Albert Street, NW1. Tel: 0171-482 1234.
Fax: 0171-482 1414. Email benuri@ort.org
Website: <http://www.ort.org/benuri/> Tube: Camden Town. Opening times: Mon-Thur 10-4, some Sundays 2-5; closed for Jewish Festivals & bank hols; call to check. Admission: Free.
The Ben Uri Collection: a customised selection from over 800 works by 19th & 20th C Jewish artists, available for hire.
Czech Art & Artists: a selection from the permanent collection, to 5 July at the Etz Chayim Gallery, Northwood (01923-822592).

BERKELEY SQUARE GALLERY

23a Bruton Street, W1. Tel: 0171-493 7939.
Fax: 0171-493 7798. Opening times: Mon-Fri 10-6, Sat 10-2. 20th C master graphics & sculpture, limited edition prints. Works available by Piper, Moore, Chadwick, Picasso, Hockney & Sophie Ryder.

BLUE GALLERY

93 Walton Street, SW3. Tel: 0171-589 4690.
Fax: 0171-589 4729. Email bluegallery@compuserve.com Tube: South Kensington.
Opening times: Mon-Sat 10-6.30. Up-and-coming contemporary artists.
Paul Riley: recent paintings, to 4 July.
Michelle Olivier: first solo exhibition, 7 July to 25 July.
Summer Exhibition: gallery artists & recent graduates, 27 July to 22 Aug.
Skin Deep: Marcus Coates, Robert Davies, Melanie Manchot, Klaus Wehner, 25 Aug to 12 Sept.

BOUNDARY GALLERY

98 Boundary Road, NW8. Tel/fax: 0171-624 1126. Tube: St. John's Wood, West Hampstead. Opening times: Wed-Sat 11-6 and by appointment. Leading modern British artists (1910-1960) and contemporary figurative colourists. Prices £500-£25,000.
Josef Herman RA: retrospective exhibition of paintings & works on paper from each period of Herman's 55-year career, to 2 Aug.
Summer Exhibition: gallery artists, 7 Aug to 26 Aug.
Gallery closed, 26 Aug to 9 Sept.



Miner in Profile by Josef Herman, drawing, 71 x 51cms, 1946, at Boundary Gallery.

THE BRITISH LIBRARY

96 Euston Road, NW1 2DB. Tel: 0171-412 7332. Ws <http://www.bl.uk> Tube: Kings Cross St. Pancras, Euston. Open daily: Mon, Wed, Thur & Fri 9.30-6; Tue 9.30-8; Sat 9.30-5; Sun 11-5. Admission: Free. The three exhibition galleries of the British Library (details below) are now open at the purpose-built St. Pancras building. Public tours of the building are available. There is a large bookshop next to the galleries.

The John Ritblat Gallery contains treasures of the British Library, including: **Magna Carta**, the Lindisfarne Gospels, Tyndale's 1526 New Testament, Handel's Messiah, the Diamond Sutra and the Beatles Manuscripts. The Pearson Gallery of Living Words interprets and enlivens the Library's great collections through the story of writing, children's books, the history of science, travel images of Britain and the art of the book. The Workshop of Words, Sound and Images explains, in an informal way, the processes and practices of book-making through the ages, and also of sound recording.

BRITISH MUSEUM

Great Russell Street, WC1. Tel: 0171-636 1555, rec info 0171-580 1788. Fax: 0171-323 8480. Tube: Holborn. Open Mon-Sat 10-5, Sun 2.30-6. The works of man from prehistoric to comparatively modern times.

Rimpa Art from the Idemitsu Collection, Tokyo, to 26 July.
Making History: British medals & numismatics, 1600-1740, to 20 Sept.
The Print in Stuart Britain, to 20 Sept.
Watercolours by JMW Turner from the RW Lloyd Bequest, to 20 Sept.
Maori: the culture, history & arts of the Maori people of New Zealand, 27 June to 1 Nov.
The Raymond & Beverly Sackler Gallery of the Ancient Levant: new permanent gallery dedicated to the archaeology of the area which incorporates the modern states of Israel, Jordan, Lebanon & Western Syria, from 17 July.
Buddhist Arts of Japan, mid-Aug to mid-Nov.

BRUTON STREET GALLERY

28 Bruton Street, W1. Tel: 0171-499 9747. Fax: 0171-409 7867. Ws <http://www.artnet.com/BRUTON.html> Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-2. European contemporary paintings & sculpture.
Wendy Anziska: first British exhibition by this South African artist, 2 July to 31 July.
Maheno Wreck: a series of assemblage paintings by Guy Beggs, 2 July to 31 July.
Enzo Plazzotta: retrospective exhibition of bronze sculptures, 2 July to 29 Aug.
Mixed exhibition of gallery artists, during Aug.

CADOGAN CONTEMPORARY

108 Draycott Avenue, SW3. Tel: 0171-581 5451. Fax: 0171-589 9120. Email artcad@dircon.co.uk Ws <http://www.dircon.co.uk/cadogan-contemporary> Tube: South Kensington. Opening times: Mon-Thur 10-6, Fri & Sat 10-7. Mainly British contemporary.
Kate Smith & Amber Leaman: recent paintings, to 4 July.
Summer Exhibition: recent paintings by various artists, 6 July to 5 Sept.

CAFE GALLERY

By the pool, Southwark Park, SE16. Tel: 0171-237 1230. Fax: 0171-237 3885. Tube: Surrey Quays. Opening times: Wed-Sun 11-5.
Photopark '98: a mini-season of photographic summer shows – call for details.

CHALK FARM GALLERY

1 Chalk Farm Road, NW1. Tel/fax: 0171-267 3300. Email info@chalk-farm-gallery.co.uk Ws <http://www.chalk-farm-gallery.co.uk> Tube: Chalk Farm. Opening times: Wed-Mon 10-6, closed Tue. Hand-blown glass & ceramics. Prices £50-£500.
Abstraction: vibrant & dynamic abstracts by Robert Hart, to 30 July.

COLVILLE PLACE GALLERY

1 Colville Place, W1. Tel: 0171-436 1330. Fax: 0171-436 1339. Email kwatson@romanesque.source.co.uk Ws <http://www.romanesque.co.uk/gallery.html> Tube: Goodge Street. Opening times: Mon-Fri 10-6, Sat 12-5. Digital art & design. Prices £200-£2,000.

THE CONINGSBY GALLERY

30 Tottenham Street, W1. Tel: 0171-636 7478. Fax: 0171-580 7017. Tube: Goodge Street, Euston. Opening times: Mon-Fri 10.30-5. Photographers, illustrators, fine artists working in mixed media. Prices £250-£8,000.
Stay in Lane for the Dartford Crossing: paintings by Jason Ford, to 4 July.
Headcases: Kingston illustration show, 14 July to 17 July.
Packaging Design Degree Show from the University of Sheffield, 20 July to 25 July.
Living Signs: paintings by Antony Souer, 3 Aug to 15 Aug.
Dreamed Moments: paintings by Albena Mihaylova, 17 Aug to 29 Aug.

CONNAUGHT BROWN

2 Albemarle Street, W1. Tel: 0171-408 0362. Fax: 0171-495 3137. Email cb@anc2000.co.uk Ws <http://www.connaught-brown.co.uk> Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-12.30. Post-Impressionist & Modern works of art. Prices £500-£200,000.
Modern Masters: paintings, drawings & sculpture, throughout July & Aug.

CONTEMPORARY APPLIED ARTS

2 Percy Street, W1. Tel: 0171-436 2344. Fax: 0171-436 2446. Tube: Goodge Street. Opening times: 10.30-5.30. Association of Contemporary Craftspeople.
A Celebration of Glass: glass exhibition curated by Jennifer Opie of the V&A, with Tessa Clegg, 26 June to 1 Aug.
Contemporary Pots: Walter Keeler, Edmund de Waal, Joanna Constantinidis, 7 Aug to 19 Sept.

CONTEMPORARY ART GALLERY

59 Ebury Street, SW1. Tel: 0171-730 6407/0533. Fax: 0171-823 6521. Opening times: Mon-Fri 10-6 & by appt. Admission: Free. Changing exhibitions of colourful paintings, ceramics and sculptures, mainly by women artists. Prices £100-£1,500.

CONTEMPORARY CERAMICS

7 Marshall Street, W1. Tel/fax: 0171-437 7605. Email contemporary.ceramics@virgin.net Tube: Oxford Circus. Open Mon-Sat 10-5.30, Thur 10-7. Admission: Free. Craft Potters Association members' work only – full range of contemporary pottery. Prices £6-£1,600.
Laurence McGowan: brush decorated stoneware with zircon-based glaze by this potter trained at Aldermaston Pottery (£25-£600), 10 July to 25 July.



11" rimmed plate by Laurence McGowan, at Contemporary Ceramics.

CRAFTS COUNCIL

44a Pentonville Road, Islington, N1. Tel: 0171-278 7700. Fax: 0171-837 6891. Tube: Angel, King's Cross. Opening times: Tue-Sat 11-6, Sun 2-6. National centre for crafts, Britain's largest contemporary crafts gallery.
Summer Festival: new work by selected British makers, 8 July to 31 Aug.

CRANE KALMAN GALLERY

178 Brompton Road, SW3. Tel: 0171-584 7566. Fax: 0171-584 3843. Tube: Knightsbridge. BR Victoria. Opening times: Mon-Fri 10-6, Sat 10-4. British & European 20th-century paintings & sculpture. Mixed modern British and international art incl Ben Nicholson, Henry Moore, Graham Sutherland. Prices £1,200-£10,000

CURWEN GALLERY

4 Windmill Street, off Charlotte Street, W1. Tel: 0171-636 1459. Fax: 0171-436 3059. Opening times: Mon-Fri 10-6, Sat 11-5. Admission: Free. Contemporary British modern masters & international graphics.
Yuji Oki: recent abstract paintings, to 4 July.
June Wayne (in Fitzrovia Gallery), to 4 July.
Peter Symonds: abstract paintings, 8 July to 1 Aug.
Johannes von Stumm: glass, granite & iron sculptures, 8 July to 1 Aug.
Northern Graduates: 11th annual exhibition of work selected from the 15 Northern universities (in conjunction with the New Academy Gallery), 6 Aug to 29 Aug.

DAVID MESSUM FINE ART

8 Cork Street, W1. Tel: 0171-437 5545. Fax: 0171-734 7018. Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-4. Early Newlyn, British impressionism (1880-

1940), British contemporary painting.
Abraham J. Bogdanove (at 40 Duke Street, St. James's), 2 July to 31 July.
Artists of Fame & Promise, throughout July.
Summer Exhibition, throughout Aug.

DIORAMA GALLERY

34 Osnauburgh Street, SW1. Tel: 0171-916 5467. Fax: 0171-916 5282. Email rosssan@aol.com Ws <http://www.diorama-arts.org.uk> Tube: Great Portland Street. Opening times: Mon-Sat 11-6. Admission: Free. Contemporary & installation.
London Art House: New Lines – group show of emerging artists, 2 July to 11 July.
Sh'Ma: audio installation by Francisca Rosenthal-Louwe – layered voices of Holocaust survivors & their kin, 17 July to 1 Aug.
Opening Night or Karmen, The Royal Opera House Cleaner: performance art & installation by Mark Ross with Julie Goell, 6 Aug to 16 Aug (performances Thur-Sun at 7.30pm: phone 0171-419 2000).



Karmen the Cleaner at the Royal Opera House invites you to The Diorama Gallery. She proposes to treat you to her solution to the crisis at the Royal Opera.

DRIAN GALLERIES

7 Porchester Place, W2. Tel: 0171-723 9473. Opening times: Mon-Fri 11-4.
Paintings by John Bellany, William Crozier, Douglas Portway, Halima Nalecz, Themerson, Lacasse.

EAST WEST GALLERY

8 Blenheim Crescent (off Portobello Road), W11. Tel: 0171-229 7981/727 7797. Fax: 0171-221 0741. Email david@ew-art.demon.co.uk Ws <http://www.demon.co.uk/ew-art/> Tube: Ladbroke Grove, Notting Hill. Opening times: Wed-Sat 10-6 or by appt. Contemporary artists from Britain & abroad.
Laurie Lipton: unusual drawings, to 4 July.
Lou Gibbs: new paintings – colour, light & space in cinemascope proportions, 8 July to 1 Aug.

FLOWERS EAST

199 & 282 Richmond Road, E8. Tel: 0181-985 3333. Fax: 0181-985 0067. Tube: Bethnal

LONDON PREVIEWS

An impressive line-up of familiar names appears in **Marlborough Graphics'** exhibition of **German Expressionist Prints and Drawings**. Striking, top quality works by Feininger, Kirchner, Kollwitz, Munch, Schmidt-Rotluff and others will be on sale until mid-July. They cannot be bought cheaply – prices are between £1,800 and £47,500 – but it's well worth going along even if it's just to have a look.

A visit to **Simmons Gallery** is likely to be something of a revelation to anyone who hasn't been before. The gallery specialises in the field of medals, a word which to many simply means flat discs bearing traditional classical motifs in low relief and perhaps inscribed with Latin phrases. These days, this perception could hardly be less accurate. The medals on show at Simmons Gallery are, like their ancestors, small enough to hold in the palm of one's hand, and often cast in bronze, but here the resemblance ends. These 20th-century medals are extraordinarily inventive miniature

creations which blur the boundaries between sculpture in relief and in the round. The current exhibition, **Emerging Women**, focuses on the changing attitudes of artists to the use of the female form since the beginning of the century.

The July exhibition at the **Polak Gallery** is of work by **Alain Bellanger**, an established artists who has exhibited widely in France as well as in New York, Los Angeles, Miami and Stockholm but who has not had a one-man exhibition in this country until now. He works in pastel on paper and, having experimented with traditional still life, figure drawing and other subjects, has developed his own genre of still life in which he homes in on actual details of nature in the French countryside: a clump of cow-parsley in a hedgerow, a pile of beetroot in a field, all depicted in their natural environment and often imbued with a sense of the passage of time and impending decay.

Green. Opening times: Tue-Sun 10-6.
Leading contemporary art.
Jo Self: paintings (at Flowers East), 26 June to 2 Aug.
Sadie Tierney: prints (at Flowers Graphics), 26 June to 2 Aug.
Josef Herman: paintings (at Flowers East at London Fields), 26 June to 2 Aug.
British Figurative Art, Part 2: Sculpture about 40 contributing artists including Caro, Barton, Turnbull, Hicks, Armitage (in all gallery spaces), 7 Aug to 20 Sept.

GALLERY DUNCAN TERRACE

24 Duncan Terrace, N1. Tel: 0171-837 5856.
Fax: 0171-278 2140. Tube: Angel. Call for opening times.

Summer Exhibition: Heidrun Aatageb, Olga Blajko, Peter Clossick, Andrew Carnegie, Dido Crosby, Tom Espley, Gethin Evans, Liza Hook, Jim Jack, Anya King, Brian Nicol, Arthur Neal, John O'Donnell, Vicki Olverson, Geoffrey Olsen, Hepzibah Rendle-Short, Gilly Szaybo, Martin Spanyol, Lucy Spanyol, Stephen Turner, Dom Theobald, Jo Volley, 1 July to 31 July.

GOETHE-INSTITUT LONDON

50 Princes Gate, Exhibition Road, SW7.
Tel: 0171-411 3400. Fax: 0171-594 0240.
Opening times: Mon-Fri 10-8, Sat 9.30-12.30.
Mainly 20th C German art.

GORDON REECE GALLERY

16 Clifford Street, W1. Tel: 0171-439 0007.
Fax: 0171-437 5715. Tube: Bond Street, Green Park. Opening times: Mon-Sat 11-6.
Ethnic & tribal arts, traditional folk arts, primitive & oriental antiques. Prices £50-£5,000.
Woven Treasures: a major collection of miniature Textile Arts from Persia, Afghanistan, Central Asia & the Caucasus, including bags, trappings, tent bands & purses, to 4 July.
African Abstraction: sculpture, masks and textiles demonstrating the power of abstraction in African tribal art, 8 July to 8 Aug.
Palaces and Temples: architectural antiques celebrating the skill of the craftsmen of South East Asia, 12 Aug to 12 Sept.



'African Abstraction' at Gordon Reece Gallery.

GREENWICH PRINTMAKERS ASSOCIATION

1a Greenwich Market, (off College Approach), SE10. Tel: 0181-858 1569. Opening times: Tue-Sun 10.30-5.30.
Mixed exhibition of limited edition prints by the 45 members of this successful cooperative. Featured artists include:
Trevor Price, 30 June to 12 July;
Sally Robson, 14 July to 26 July;
Sonia Rollo, 28 July to 9 Aug;
Jenny Ronay, 11 Aug to 23 Aug;
Chris Salmon, 25 Aug to 6 Sept.

HANGING SPACE

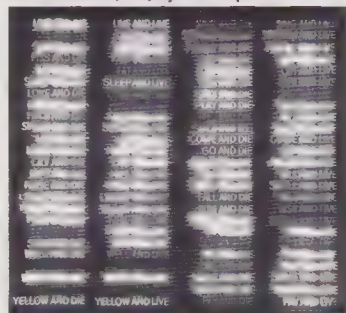
36a Newington Green, Islington, N16. Tel/fax: 0171-249 7727. Tube: Highbury & Islington. Opening times: Tue-Fri 12-9, Sat 11-4.
Admission: Free. Contemporary British painting & sculpture. Prices £100-£3,000.
Abstracts: abstract paintings & objects by 3 artists, 3 July to 30 July.
Group show of local artists: paintings, photography & sculpture, 1 Aug to 22 Aug.

HART GALLERY

113 Upper Street, Islington, N1.
Tel: 0171-704 1131.
Opening times: Tue-Fri 11-7, Sat 11-6, Sun 2-6.
Contemporary fine art & studio ceramics.
Barbara Freeman: new transcriptions, to 2 July.
Jon Middlemiss: new ceramics, to 2 July.

HAYWARD GALLERY & ROYAL FESTIVAL HALL

The South Bank Centre, SE1. Tel: 0171-960 4242/261 0127 (rec info). Ws <http://www.hayward-gallery.org.uk/> Tube: Waterloo, Embankment. Opening times: Daily 10-6, Tue & Wed 10-8. Contemporary & historical art from all over the world; touring exhibitions.
Bruce Nauman: exhibition focusing on Nauman's relationship with language, written, oral & musical, 16 July to 6 Sept.



One Hundred Live and Die by Bruce Nauman, 1 CD player, 2 speakers, 1 amplifier, 1 CD, at the Hayward Gallery.

HIGHGATE FINE ART

26 Highgate High Street, N6. Tel/fax: 0181-340 7564. Tube: Archway. Buses: 143, 210, 271. Opening times: Tue-Sat 10-6; Sun & Mon by appt. 20th Century contemporary paintings, drawings & prints. Prices £100-£10,000.
Ishbel McWhirter: landscapes, portraits & still life, to 4 July.
Summer Show Part 1: a huge variety of pictures by over 40 artists, 9 July to 1 Aug.
Summer Show Part 2: mixed exhibition of paintings, drawings & prints, 6 Aug to 6 Sept.

THE ICE HOUSE

in Holland Park, off Kensington High Street, W8. Tel: 0171-361 2236/3204. Tube: Holland Park. Opening times: Daily 11-7. Admission: Free.
A Bridge between East & West: imaginary landscapes by Isao Miura reflecting his Japanese background, 27 June to 12 July.
Adored and Adorned: jewellery by Claire Robinson and hand-built ceramic animal sculpture by Kerry Jameson, 18 July to 2 Aug.
Emergence: evocative stylised ceramic forms by Catrine Ballie, 29 Aug to 13 Sept.

IMPERIAL WAR MUSEUM

Lambeth Road, SE1. Tel: 0171-416 5000. Fax: 0171-416 5211. Tube: Elephant & Castle, Lambeth North. Opening times: Daily 10-6. Modern & historical displays covering both World Wars; temporary exhibitions.
Survival at Sea: a small display of photos, diaries & mementos illustrating remarkable stories of courage & survival by men of the Merchant Navy, permanent.
Landmines: The Human Cost – the use of landmines in modern warfare & what is being done to reduce their long-term threat to civilians (in association with United Nations), to 2 Aug.
Paule Vézelay: Permit Denied – an exhibition examining the wartime career of this neglected painter, and featuring the recently acquired work *Barrage Balloons at a Balloon Centre*, to 31 Aug.
Rodrigo Moynihan: The End of the Picnic – paintings & drawings from 1938-1947 by a reluctant war artist who served with the RAF, to 31 Aug.

JASON & RHODES GALLERY

4 New Burlington Place, W1. Tel: 0171-434 1768. Tube: Oxford Circus, Green Park. Opening times: Mon-Fri 10-6, Sat 10.30-4.
John Greenwood: new paintings, to 4 July.
Tech, 8 July to 14 Aug.
Geraint Evans, 26 Aug to 26 Sept.

JILL GEORGE GALLERY

38 Lexington Street, Soho, W1. Tel: 0171-439 7343/7319. Tube: Piccadilly, Oxford Circus. Opening times: Mon-Fri 10-6, Sat 11-4.
Established artists & recent graduates; figurative & abstract.
Night Music: paintings & monographs by Martyn Brewster, to 17 July.

Crawford Adamson & Tony Jones: drawings, 21 July to 8 Aug.

Associations: group exhibition curated by Jill George & Sarah Guinan, 12 Aug to 4 Sept.

JONATHAN WYLDER GALLERY

2 Motcomb Street, Belgravia, SW1.
Tel/fax: 0171-245 9949. Tube: Knightsbridge. Opening times: Mon-Fri 11-5.30, Sat 12-4.
Admission: Free. Paintings and bronze sculptures by Jonathan Wylder.
Permanent Exhibition: dance, female nude and equestrian sculpture.

KEW GARDENS GALLERY

Royal Botanic Gardens, Kew, TW9 3AB.
Tel: 0181-332 5618. Fax: 0181-332 5610.
Opening times: Daily 9.30-5.30 (closing time varies: call to confirm). Admission: Free.
Madagascar: Nature's Private Sanctuary? – impressions from an expedition in photographs & words, to January '99.

KNAPP GALLERY

Regents College, Inner Circle, Regents Park, NW1. Tel: 0171-487 7447. Fax: 0171-487 7657.
Tube: Baker Street. Opening times: 10-6 daily.
New Paintings & Prints: landscape-inspired abstract work, 1 July to 31 July.

LAMONT GALLERY

67 Roman Road, E2. Tel: 0181-981 6332. Fax: 0181-983 0144. Tube: Bethnal Green. Opening times: Tue-Sun 11-6. Figurative paintings, drawings, prints & sculpture.
Category & Allegory: Linda Downie, to 18 July.
Stirred, Not Shaken: mixed show of emotionally & intellectually driven work by Lamont artists, 23 July to 29 Aug.



Hopeful by Jane Andrews, oil on canvas, 46" x 41", at Lamont Gallery.

LEIGHTON HOUSE

12 Holland Park Road, W14. Tel: 0171-602 3316. Tube: High St Kensington. Opening times: Mon-Sat 11-5.30.
Victorian & Pre-Raphaelite fine & decorative art; temporary exhibitions.
Rachid Koraichi: new sculptures, artist's books, lithographs, banners & ceramics by this Algerian artist, 29 June to 11 July.
The Leighton Open: 91st annual exhibition for artists who live, work or study in the Royal Borough of Kensington & Chelsea (handing-in days 1 July to 4 July – phone for further details), 20 July to 8 Aug.

LENA BOYLE FINE ART

40 Drayton Gardens, SW10.
Tel: 0171-373 8247. Fax: 0171-370 7460.
Opening times: By appointment.
Modern British and contemporary. Paintings, drawings & original prints.

LINDA BLACKSTONE GALLERY

The Old Slaughterhouse, Rear of 13 High Street, Pinner Village, Middlesex HA5 5QQ. Tel: 0181-868 5765. Fax: 0181-868 4465.
Tube: Pinner. Opening times: Wed-Sat 10-6.
British contemporary representational paintings, sculpture & ceramics.
Mixed exhibition, throughout July.

LLEWELLYN ALEXANDER LTD

124-126 The Cut, (opposite the Old Vic Theatre), Waterloo, SE1. Tel: 0171-620 1322/24. Fax: 0171-928 9469. Opening times: Mon-Sat 10-7.30. 20th C British & contemporary paintings & sculpture.
Not the Royal Academy 1998: annual 'Salon des Refusés' with 1200 paintings selected from this year's best unhung work, to 5 Sept.



An Untidy Room (detail) by Richard Sorrell, acrylic on board, 17.5" x 28.75", at Llewellyn Alexander Ltd.

LOGGIA GALLERY

15 Buckingham Gate, SW1. Tel/fax: 0171-828 5963. Tube: St. James's Park. Opening times: Mon-Fri 6-8pm, Sat 11-5, Sun 1-5.
Free Painters & Sculptors: members' & friends' activities, discussions & excursions, to 2 Aug.
Robert McEwan Reid with gallery artists, 15 Aug to 4 Sept.

LONDON CONTEMPORARY ART LTD

132 Lots Road, Chelsea, SW10. Tel: 0171-351 7696. Fax: 0171-376 3771. Opening times: Mon-Fri 10-6, Sat-Sun 10-4. Prices £280-£700.
Permanent exhibition of silkscreens, etchings and lithographs incl. Csaba Markus, Roy Fairchild, Janet Treby, David Dodsworth, Alexander Ivanov & Goyo Dominguez.

LONDON INSTITUTE GALLERY

65 Davies Street, W1.
Tel: 0171-514 6000. Fax: 0171-514 6131.
Opening times: Mon-Fri 10-8.
Xhibition: a showcase for London Institute students, 3 July to 24 July.

LUMLEY CAZALET

33 Davies Street, W1. Tel: 0171-491 4767. Fax: 0171-493 8644. Tube: Bond Street. Opening times: Mon-Fri 10-6. Late 19th & 20th C original prints by Braque, Chagall, Frink, Helleu, Matisse, Miró, Moore, Picasso etc, drawings by Matisse, sculpture and drawings by Frink.
Henri Matisse: paintings & drawings, to 31 July.

MALL GALLERIES

The Mall, nr Trafalgar Square, SW1. Tel: 0171-930 6844. Fax: 0171-839 7830. Tube: Piccadilly Circus, Charing Cross, Leicester Square. Opening times: Daily 10-5.
Admission: some exhibitions have an admission charge – please check. Wide programme of exhibitions & events; home to Britain's leading arts societies.
Various college & degree shows (call for details), including:
the photography degree show: an exploration of the medium of photography by final-year students of the Surrey Institute of Art & Design, 7 July to 10 July (admission free).
Society of Wildlife Artists: annual open exhibition, 23 July to 7 Aug.
Summer workshops (call for details), 10 Aug to 21 Aug.

MARLBOROUGH FINE ART AND GRAPHICS

6 Albemarle Street, W1. Tel: 0171-629 5161. Tube: Green Park. Opening times: Mon-Fri 10-5.30, Sat 10-12.30. Old Masters, Impressionist, 20th C & contemporary work, publications & modern master prints.
German Expressionist Prints & Drawings, to 17 July (see Previews).
Lyonel Feininger: works on paper & drawings, to 31 July.
Master Prints by Freud & Moore, 4 Aug to 29 Aug.
Mixed exhibition of work by gallery artists, 4 Aug to 29 Aug.

MAYOR GALLERY

22a Cork Street, W1. Tel: 0171-734 3558. Fax: 0171-494 1377. Email mayor.gallery@virgin.net Ws <http://www.artnet.com/mayor.html>
Opening times: Mon-Fri 10-5.30, Sat 10-1. 20th C paintings, drawings and sculpture.
Jan Helton: a retrospective, 1 July to 4 Sept.

MCHARDY SCULPTURE COMPANY
Cardamon Building, Shad Thames, SE1. Tel: 0171-409 7955. Opening times: Tue-Fri 10-5, Sat 12-5, Sun 2-5. Contemporary sculpture. **Summer '98 Sculpture Exhibition: new work by Glynis Owen, Neil Willis, John Huggins, Jill Berelowitz, Terence Wall and other Company artists, throughout July.**



Mourning Head by John Huggins, bronze, at The McHardy Sculpture Company.

MEDICI GALLERIES

7 Grafton Street, Bond Street, W1X 3LA. Tel: 0171-629 5675. Fax: 0171-495 2997. Tube: Green Park. Opening times: Mon-Fri 9-5.30. Admission: Free. Contemporary original art. **New watercolours by Charles Penny, with coloured wood carvings by Howard Raybould, 3 July to 24 July.**
18th annual exhibition of miniatures, 10 July to 31 July.

MERCURY GALLERY

26 Cork Street, W1. Tel: 0171-734 7800. Fax: 0171-287 9809. Tube: Green Park, Piccadilly. Opening times: Mon-Fri 10-5.30, Sat 10-12.30. Leading modern British art; young painters. **John Piper (1903-1992): oils, watercolours & prints, to 4 July.**
Summer '98: paintings, sculpture, watercolours & drawings, 8 July to 11 Sept.

MICHAEL PARKIN GALLERY

11 Motcomb Street, SW1. Tel: 0171-235 8144/1845. Fax: 0171-245 9846. Opening times: Mon-Fri 10-6. Modern British painting 1850-1950.

Isabel Rawsthorne (1912-1992): The Ballet – costume & set designs for the Royal Ballet, and paintings & drawings of Fonteyn et al., 1 July to 31 July.

Summer Exhibition: mixed painting show, 4 Aug to 11 Sept.

NARWHAL INUIT ART GALLERY

55 Linden Gardens, Chiswick, W4. Tel: 0181-747 1575. Fax: 0181-742 1268. Email: narwhalman@aol.com Tube: Turnham Green. Opening times: Daily by appt; closed during July & August. Inuit - Eskimo contemporary art; permanent collection of Arctic Canadian, Greenlandic & Russian sculpture in stone, bone & horn; drawings & prints celebrating 40 years (1955-95); extensive educational reference library.

I Like My Hood to be Full: traditional to contemporary life of Canadian/Greenlandic Inuit (Eskimo) seen through their art – stone, bone & horn carvings, prints & drawings, to Oct.

THE NATIONAL GALLERY

Trafalgar Square, WC2. Tel: 0171-389 1785/747 2885. Fax: 0171-930 4764. Tube: Charing Cross, Leicester Square. Opening times: Mon-Sat 10-6, Wed to 8, Sun 12-6. Admission: Free. An outstanding collection of European paintings 13th-20th C. **Masters of Light: Dutch painting from Utrecht in the Golden Age, to 2 Aug.**
Caravaggio: The Flagellation of Christ, on loan from the Musée des Beaux-Arts, Rouen, to 9 Aug.
Venice through Canaletto's eyes, 15 July to 11 Oct.

NATIONAL PORTRAIT GALLERY

2 St. Martin's Place, WC2. Tel: 0171-306 0055. Fax: 0171-306 0058. Ws http://www.npg.org.uk Tube: Leicester Square, Charing Cross. Opening times: Mon-Sat 10-6, Sun 2-6. Admission: Free. Unique collection of the men & women who created British history & culture, mediaeval to contemporary. **BP Portrait Award 1998 & BP Travel Award 1997 (out of Fiji): 60 of the best entries and the winning portraits, 26 June to 27 Sept.**
Lewis Carroll: Through the Viewfinder – more than 60 photographs by the children's author & pioneer of photography, 10 July to 11 Oct.

NEFFE-DEGANDT FINE ART

32a St. George Street, W1. Tel: 0171-493 2630. Fax: 0171-493 1379. Tube: Oxford Circus, Bond Street. Opening times: Tue-Fri 10-5.30 or by appt. French Impressionist and Post Impressionist. Prices £2000-£250,000. **Edouard Vuillard: paintings, pastels & drawings, to 10 July.**

NEW ACADEMY GALLERY

Business Art Galleries, 34 Windmill Street (off Charlotte Street), W1. Tel: 0171-323 4700. Fax: 0171-436 3059. Tube: Goodge Street. Opening times: Mon-Fri 10-6, Thur 10-8, Sat 11-5 (incl Bank Hol & w/ends). Admission: Free. Contemporary British paintings, sculpture, original prints & textiles.

Harbours: new abstracted paintings by Roger Cecil, 2 July to 1 Aug.

Mandy Bonnell: drawings & prints (in Mezzanine), 2 July to 1 Aug.

Northern Graduates: 11th annual exhibition of work selected from the 15 Northern universities (in conjunction with Curwen Gallery), 6 Aug to 29 Aug.

NEW GRAFTON GALLERY

49 Church Road, Barnes, SW13. Tel: 0181-748 8850. Fax: 0171-748 9818. Tube: Hammersmith, then bus. Mainly figurative painting & drawing by living artists; permanent portrait centre.

30th Anniversary Exhibition: Artists of Today & Tomorrow, Part 1, 25 June to 28 July.

Artists of Today & Tomorrow, Part 2, 23 July to 5 Sept.

THE ORANGERY

in Holland Park, off Kensington High Street, W8. Tel: 0171-361 2236/3204. Tube: Holland Park. Opening times: Daily 11-7. Admission: Free. **In the First Mists: a ceramic menagerie by Millie Wood Swanepoel, reflecting her passion for the wildlife of her native Africa, 9 July to 22 July.**

ORLEANS HOUSE GALLERY

Riverside, Twickenham, Tel: 0181-892 0221. Tube: Richmond, BR St. Margaret's. Opening times: Tue-Sat 1-4.30, Sun 2-4.30. Admission: £1. Topographical fine art collection.

Lady Burton's Gift: discover more about the infamous 19th-century explorer Sir Richard Burton, 27 June to 9 Aug.

Osmund Caine: retrospective of work by the Kingston-based painter & glass maker, 15 Aug to 27 Sept.

THE PHOTOFUSION GALLERY

17a Electric Lane, Brixton, SW9. Tel: 0171-738 5774. Fax: 0171-738 5509. Tube: Brixton. Opening times: Tue, Thur & Fri 10-5.30; Wed 10-8; Sat 12-4. Admission: Free. Photography. **Tunnel Visions: photographs by Gina Glover exploring the visual qualities of the plastic greenhouse or 'tunnel' (£50-£200 unframed), to 11 July.**

Dominic Harris: The Planter Series 1996-7 – a series of digital Iris Art Prints describing a shift in the representation of living with Aids (£450 framed), to 11 July.

PICCADILLY GALLERY

43 Dover Street, W1. Tel: 0171-629 2875. Fax: 0171-499 0431. Tube: Piccadilly, Green Park. Opening times: Mon-Fri 10-5.30. 20th C British & European works; British contemporary figurative painting.

PIERS FEETHAM GALLERY

475 Fulham Road, SW6. Tel: 0171-381 5958. Fax: 0171-381 3031. Tube: Fulham Broadway. Opening times: Tue-Fri 10-1, 2-6, Sat 10-1.

Contemporary mixed media mainly representational.

La Mer: a summer exhibition of sea paintings, 3 July to 15 Aug.

PITSHANGER MANOR GALLERY

Mattock Lane, Ealing, W5. Tel: 0181-567 1227. Tube: Ealing Broadway. Open Tue-Sat 10-5. **Houseworks: art & architecture installation, 12 June to 24 July.**
You Don't Know Me But ...: touring exhibition by 5 artists – Faisal Abdu'Allah, Jeremy Deller, Mary Evans, Leslie Hakim-Dowek & Alistair Raphael, 17 July to 29 Aug.
Gallery tour with Iwona Blazwick & Alistair Raphael, 25 July (3.30-4.30).

POLAK GALLERY

21 King Street, St. James's, SW1Y 6QY. Tel: 0171-839 2871. Fax: 0171-930 3467. Tube: Green Park. Opening times: Mon-Fri 10-5.30. Traditional paintings & sculpture. **Alain Bellanger: Still Lives from the Garden and the French Countryside, 7 July to 24 July (see Previews).**



Rose de Tromsö by Alain Bellanger, pastel, 30" x 46", at the Polak Gallery.

POLISH CULTURAL INSTITUTE

34 Portland Place, W1. Tel: 0171-636 6932. Fax: 0171-637 2190. Tube: Oxford Circus. Opening times: Mon-Fri 10-4, Thur 10-8. **Stasys Eidrigevicius: works from the Zapiecek Gallery, Warsaw, to 2 July.**

Temples in Poland: photographs of sacral buildings in Poland, from Lublin Culture Centre, 26 June to 26 Aug.

The Province of Kielce: graphic works & paintings by Leszek & Robert Bondarowicz, 10 July to 26 Aug.

POSK GALLERY

238-246 King Street, W6. Tel: 0181-741 1940. Tube: Hammersmith. Open daily 11-9. Monthly changing exhibitions of Polish & other artists. **Elzbieta Tegowska: oil colours, 5 July to 17 July.**
Hanna Kielim: sculptures & drawings, 19 July to 31 July.
Andrzej Graczek: country-folk sculptures, 16 Aug to 28 Aug.

PUMP HOUSE GALLERY

Battersea Park, SW11. Tel: 0181-871 7380. Fax: 0181-871 8712. Tube: Sloane Square. Opening times: Wed-Sat 11-4, Sun 11-6. Restored Victorian pump house beside lake. **MA on A4: selected works by MA Fine Art students from Chelsea College of Art, to 5 July.**
Katty McMurray: mixed media drawings & paintings with a Cuban theme, to 19 July.
Samantha Barnes: work by the local illustrator & artist, 20 July to 2 Aug.

PURDY HICKS GALLERY

65 Hopton Street, Bankside, SE1. Tel: 0171-401 9229. Fax: 0171-401 9595. Tube: Blackfriars. Opening times: Mon, Tue, Thur, Fri 10-5.30; Wed 10-7; Sat 10-2. Contemporary British painting. **Crossing the Rapids: new work by Hughie O'Donoghue, 11 June to 11 July.**
New work by gallery artists, 17 July to 5 Sept.

THE QUEEN'S GALLERY, BUCKINGHAM PALACE

Buckingham Palace, SW1A 1AA. Tel: 0171-839 1377. Fax: 0171-930 9625. Ws http://www.royal.gov.uk Tube: Victoria. Open daily 9.30-4.30 (last adm. 4pm). Admission: £4/£3/£2. Paintings from the Royal Collection. **A Quest for Albion: Monarchy and the Patronage of British Painting – outstanding British paintings from the Royal Collection, covering the period from Hans Holbein the Younger in the 16th century through to Victorian and Elizabethan artists, to 11 Oct.**

REBECCA HOSSACK GALLERY, FITZROVIA

35 Windmill Street, W1. Tel: 0171-436 4899. Fax: 0171-323 3182. Tube: Goodge Street. Opening times: Mon-Sat 10-6.

British figurative & abstract art.

Jimmy Pike: aboriginal paintings & prints, 6 July to 1 Aug.

Frances Richardson: new sculptures in wood, 6 July to 1 Aug.

Butcher Cherel & the Artists from Fitzroy Crossing: exciting new aboriginal works from the great Sandy Desert, 3 Aug to 5 Sept.



Jimmy Pike at Rebecca Hossack Gallery.

REDFERN GALLERY

20 Cork Street, W1. Tel: 0171-734 1732/0578. Tube: Green Park. Opening times: Mon-Fri 10-5.30, Sat 10-4. 20th C paintings, drawings, sculpture & graphics.

ROWLEY GALLERY CONTEMPORARY ARTS

115 Kensington Church Street, W8. Tel/fax: 0171-229 5561. Tube: Notting Hill Gate. Opening times: Mon-Fri 10-6, Sat 11-5. Figurative & semi-abstract paintings: RI, ROI, RWA & NEAC. We're small but we're beautiful – a cornucopia – an Aladdin's cave of exciting original works of art. Prices £150-£1,000. **Permanent mixed show of work by known and unknown artists, ideal both for gifts and for the collector and catering to a multiplicity of tastes.**

ROY MILES GALLERY

29 Bruton Street, W1. Tel: 0171-495 4747. Fax: 0171-495 6232. Tube: Bond Street, Green Park. Opening times: Mon-Fri 9.30-5.30. **British & European Paintings, from 7 July.**

ROYAL ACADEMY

Piccadilly, W1. Tel: 0171-300 8000; 0171-300 5760/5761. Fax: 0171-300 8001. Tube: Green Park, Piccadilly Circus. Open daily 10-6. **Summer Exhibition '98: annual exhibition which this year includes Critical Mass by Antony Gormley, to 16 Aug.**
Chagall: Love and the Stage – the Russian years 1914-1922, incl. murals for the Yiddish State Theatre in Moscow, 2 July to 4 Oct.

ROYAL OVER-SEAS LEAGUE

Over-Seas House, Park Place, St. James's Street, SW1. Tel: 0171-408 0214. Fax: 0171-499 6738. Tube: Green Park, Piccadilly Circus. Opening times: Mon-Sun 10-6. Young contemporary UK & Commonwealth artists. **Frames of Mind: paintings by Rakeeb Hassan, 6 July to 28 Aug.**



Adolescent Bride by Rakeeb Hassan, at the Royal Over-Seas League.

ST. JOHN'S SMITH SQUARE

Footstool Restaurant Gallery, SW10. Tel: 0171-222 2168. Tube: Westminster. Opening times: Mon-Fri 10-5, 6-10 & Sat-Sun concert eves. Contemporary art in restaurant setting. **Lane Ayoade & Madeleine Whitney: watercolours, 29 June to 31 July.**

SIMMONS GALLERY

53 Lambs Conduit Street, WC1. Tel: 0171-831 2080. Fax: 0171-831 2090. Tube: Holborn/Russell Square. Opening times: Mon-Fri 10-5.30. Contemporary sculpture and medals. **Emerging Women: 20th-century medals that celebrate the female form, to 12 Aug (see Previews).** Gallery closed, 12 Aug to 1 Sept.

SPECIAL PHOTOGRAPHERS COMPANY

21 Kensington Park Road, W11. Tel: 0171-221 3489. Fax: 0171-792 9112. Tube: Ladbroke Grove, Notting Hill. Opening times: Mon-Fri 10-6, Sat 11-5. Admission: Free. International fine art photography.

Warhol: two separate exhibitions of photographs by Nat Finkelstein and David Gamble, to 4 July.

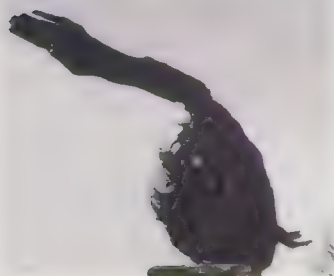
'Ere We Go! - football photographs to celebrate the world cup, 9 July to 22 Aug.

SPINK-LEGER PICTURES

13 Old Bond Street, St. James's, W1X 4HV. Tel: 0171-629 3538. Fax: 0171-839 4853. Tube: Green Park. Opening times: Mon-Fri 9-5.30. Admission: Free. British paintings, watercolours & drawings of the 17th to 20th centuries; Modern British & Contemporary pictures; Old Masters & Master Drawings. **Master Drawings from the 17th to 20th Centuries: selling exhibition, to 16 July.**

STUDIO SIENKO GALLERY

57a Lant Street, SE1. Tel: 0171-403 1353. Fax: 0171-357 6976. Tube: Borough. Opening times: Mon-Fri 11-6 and by appointment. **Strong Personalities: mixed show incorporating sculpture by Margot Barrow & Eva Drevett; collage by Woytek Sobczynski; painting by Malcolm Jones, Christo Kostov, Vincenza Orofino & Anna Rode; mezzotint by Martine Heraud; silkscreen by Olga Sienko-Tutton, July & Aug.**



Crawler by Eva Drevett, welded steel, width 110cms, 1994, at Studio Sienko.

TADEMA GALLERY

10 Charlton Place, Camden Passage, N1. Tel/fax: 0171-359 1055. Opening times: Wed, Sat 10-5 or by appt. Post-war abstract art & 20th C artist-designed jewellery.

TATE GALLERY

Millbank, SW1. Tel: 0171-887 8000, rec. info. 0171-887 8008. Fax: 0171-887 8007. Ws <http://www.tate.org.uk> Tube: Pimlico. Opening times: Daily 10-5.30. National collection of British & 20th C international art. **Lucian Freud: some new paintings, to 26 July. Art Now 14: Sophie Calle - The Birthday Ceremony, to 16 Aug. Patrick Heron, to 6 Sept.**

THACKERAY GALLERY

18 Thackeray Street, Kensington Square, W8. Tel: 0171-937 5883. Fax: 0171-937 6965. Tube: High Street Kensington. Opening times: Tue-Fri 10-6; Sat 10-4; closed Sun & Mon. British contemporary art. **Emily Young: new & recent sculptures in stone & marble, to 10 July. Gallery closed during August.**

THE 507 GALLERY

507 Kings Road, SW10. Tel: 0171-349 0682. Fax: 0171-376 3423. Open daily 10-5.30. Admission: Free. Modern/commercial. Prices £300-£7,000. **Indian Journey: a personal representation of Indian culture by Heather Welsh-Sarin, 12 July to 23 Aug. The Art of Sport: a huge selection of sporting art originals by various artists (to be opened by Prince Naseem), 24 Aug to 31 Sept.**

THE TRAMSHED

132 Rivington Street, EC. Tel: 0171-834 7767. Tube: Old Street. Open daily 10.30-7.30. **Sam Haggarty: large-scale sculptures with a commanding presence, 3 July to 11 July.**



Sam Haggarty at The Tramshed.

VICTORIA AND ALBERT MUSEUM

Cromwell Road, SW7. Tel: 0171-938 8349/8441. Tube: South Kensington. Opening times: Tue-Sun 10-5.50, Mon 12-5.50. Admission: £5/3 (free 4.30-5.50). Fine & decorative arts spanning 2,000 years. **The Power of the Poster, to 26 July. Photography: An Independent Art - a display on the history of the medium, to 8 Nov.**

WADDINGTON GALLERIES

11, 12, 34 Cork Street, W1. Tel: 0171-437 8611. Fax: 0171-734 4146. Tube: Green Park, Piccadilly Circus, Bond Street. Opening times: Mon-Fri 10-5.30, Sat 10-2. Major modern & contemporary art; many leading artists. **William Turnbull: sculpture & paintings, 24 June to 18 July.**

THE WHITE HORSE GALLERY

upstairs at The White Horse, 1-3 Parson's Green, SW6. Tel: 07970-810168 (Chloe Johnson). Fax: 0171-610 6091. Ws <http://www.BREWORLD.COM/PUBS/WHITEHORSE> Tube: Parson's Green. Opening times: by appointment. Private views 6.30-9.30pm on first day of exhibition (these are open to the public). Various media. Prices £25-£1,000. **Marcus Walder & Dominik Franklin: Recent Work, to 12 July. Work by 10 artists, on display in the main bar and in the gallery upstairs, throughout summer.**

WHITECHAPEL ART GALLERY

Whitechapel High Street, E1. Tel: 0171-522 7888. Fax: 0171-377 1685. Tube: Aldgate East. Open: Tue-Sun 11-5, Wed 11-8. Modern & contemporary art. **Peter Doig: new work 1996-8, to 16 Aug. Aubrey Williams: work ranging from joyful bird paintings to large abstracts, to 16 Aug.**

WISEMAN ORIGINALS

34 West Square, Lambeth, SE11. Tel: 0171-587 0747. Fax: 0171-793 8817. Open by appt. Original major, modern & contemporary prints. **Patrick Heron CBE (b.1920): rare original prints, to coincide with Tate retrospective, to 31 July.**



Original screenprint by Patrick Heron, £1,200 + VAT at Wiseman Originals.

WOLSELEY FINE ARTS

12 Needham Road, W11. Tel: 0171-792 2788. Fax: 0171-792 2988. Tube: Notting Hill Gate. Opening times: Tue-Fri 2-7, Sat 11-5 during exhibitions & by appt. 20th C works on paper. **Edouard Vuillard (1868-1940): drawings & pastels (catalogue £7 incl. p&p), to 18 July. Garden Sculpture with a Japanese theme, to 18 July.**



Garden sculpture by John Skelton, at Wolseley Fine Arts.

SCOTLAND

ABERDEEN ABERDEEN ART GALLERY

Schoolhill, Aberdeen AB10 1FQ. Tel: 01224-646333. Fax: 01224-632133. Opening times: Mon-Sat 10-5, Sun 2-5. Admission: Free. Scottish painting & silver, 20th C British & 19th C French. **The House in the Woods: works by 5 of Germany's most internationally successful sculptors - Stephan Balkenhol, Martin Honert, Mariele Neudecker, Thomas Schutte & Weibke Siem, to 11 July. Bubbleicious: contemporary plastic jewellery from Britain (curated & organised by Craftspace Touring), 11 July to 22 Aug. Traditions: Embroidery in Context - only Scottish showing of a major touring exhibition from the Embroiderers' Guild Museum Collection, 18 July to 22 Aug. Durham Paintings by Neil Gall, 25 July to 29 Aug (see Previews).**

EDINBURGH CITY ART CENTRE

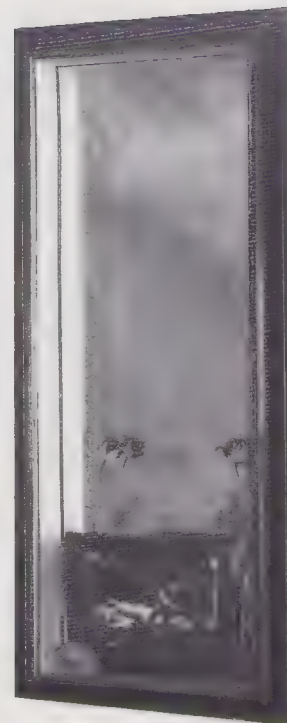
2 Market Street, Edinburgh EH1 1DE. Tel: 0131-529 3993. Fax: 0131-529 3977. Ws <http://www.cac.org.uk> Opening times: Mon-Sat 10-5. Admission: £4/£2.50; Family ticket £10. Selection from the City's collection of Scottish art. **Edinburgh: Portrait of a Capital - the story of the city through paintings, to 11 July. Missing Links Alive! - animated reconstructions of key stages in human evolution, to 12 July (extra opening Sun 12-5, plus late night Thur until 9pm).**

EDINBURGH PRINTMAKERS

23 Union Street, Edinburgh EH1 3LR. Tel: 0131-557 2479. Fax: 0131-558 8418. Email printmakers@ednet.co.uk Opening times: Tue-Sat 10-6. Wide selection of Scottish contemporary original prints. **Impressions of Edinburgh: members & invited artists make new work on the theme of Edinburgh, to 25 July. Contemporary American Prints: work by artists such as Warhol, Dine & Francis, 8 Aug to 12 Sept.**

LANDINGS GALLERY

Over-Seas House, 100 Princes Street, Edinburgh Tel: 0131-225 1501. Fax: 0131-226 3936. Opening times: Mon-Sun 10-6. Work by young contemporary UK & Commonwealth artists. **More of the Same: two Singapore artists - Ming Wong & Tien Wei Woon, to 17 July. Work by Adrian Davidson: art looked at through the medium of the mirror, 22 July to 25 Sept.**



Cupid and Psyche by Adrian Davidson, mixed media, 68 x 30cms, at Landings Gallery, Edinburgh.

NATIONAL GALLERY OF SCOTLAND

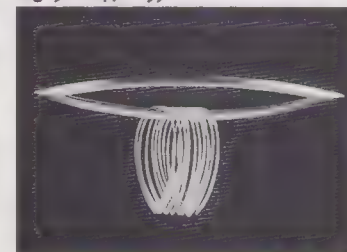
The Mound, Edinburgh EH2 2EL. Tel: 0131-556 8921. Fax: 0131-332 4939. Opening times: Mon-Sat 10-5, Sun 2-5. Admission: Free. **Effigies & Ecstasies: Roman Baroque Sculpture in the Age of Bernini - a celebration marking the 400th anniversary of the great sculptors Bernini & Algardi, to 20 Sept.**

OPEN EYE GALLERY

75/79 Cumberland Street, Edinburgh EH3 6RD. Tel: 0131-557 1020. Opening times: Mon-Fri 10-6, Sat 10-4. Contemporary & fine arts & crafts, Scottish paintings, early 20th C prints. **Paintings by Chris Bushe; Double-Vision - paintings & sculpture by Stuart Beatty & Thomas Wilson; jewellery by Kirti Patel, 27 June to 16 July. Summer Show of paintings by artists including Geoffrey Roper, Gordon K Mitchell, Christine Woodside, Charles MacQueen & Glen Scouller; Sculpture Show including works by Jeremy James, Anna Noel, Eoghan Bridge & Vincent Butler; jewellery by Kirti Patel, 18 July to 6 Aug. Paintings by John Brown RSW; paintings by contemporary Scottish masters; ceramics by Carlos von Reigersberg-Versluys; jewellery by Caroline Temple, 8 Aug to 3 Sept (Festival Exhibition).**

ROYAL MUSEUM OF SCOTLAND

Chambers Street, Edinburgh EH1 1JF. Tel: 0131-247 4219. Opening times: Mon-Sat 10-5, Tue to 8, Sun 12-5. International collections & decorative arts & ethnography. **Jewellery Moves: Contemporary International Jewellery, 15 Aug '98 to 4 Jan '99. Making Weaves: The Basketmaker's Art, 15 Aug '98 to 4 Jan '99.**



Spirit Level Brooch by Dorothy Hagg, silver, 1994, in 'Jewellery Moves' at the Royal Museum of Scotland, Edinburgh.



Willow & Birch Ball by Lizzie Farey, in 'Making Weaves' at the Royal Museum of Scotland, Edinburgh.

SCOTTISH GALLERY

16 Dundas Street, Edinburgh EH3 6HZ. Tel: 0131-558 1200. Fax: 0131-558 3900. Opening times: Mon-Fri 10-6, Sat 10-4. Admission: Free. 20th C & contemporary Scottish paintings; contemporary British crafts.

Summer Exhibition: paintings, 6 July to 1 Aug. Porcelain Cargo: ceramics, 6 July to 1 Aug. Elizabeth Blackadder: new paintings, 7 Aug to 2 Sept.

Gordon Baldwin: ceramics, 7 Aug to 2 Sept. British Gold, Italian Gold: jewellery, 7 Aug to 2 Sept.

SCOTTISH NATIONAL GALLERY OF MODERN ART

Belford Road, Edinburgh EH4 3DR. Tel: 0131-556 8921/0131-332 2266 (rec. info). Opening times: Mon-Sat 10-5, Sun 2-5. 20th C international & Scottish paintings, sculpture, graphic art; print room & library.

Robert Capa: photographs – an outstanding retrospective of work from one of this century's greatest photographers, to 12 July (admission £2.50/£1.50).

Mona Hatoum: installations, sculptures, photographs & videos, 1983 to the present, 1 Aug to 25 Oct (admission £2.50/£1.50).

SCOTTISH NATIONAL PORTRAIT GALLERY

1 Queen Street, Edinburgh EH2 1JD. Tel: 0131-556 8921/332 2266 (rec. info). Opening times: Mon-Sat 10-5, Sun 2-5. Scottish history through portraits from the 16th C to present day.

The Winter Queen, 10 July to 4 Oct (see Previews).

Little Sparta: photographs by Robin Gillanders of Dunsyne, the garden of internationally renowned artist Ian Hamilton-Finlay, 17 July to 29 Nov.

TALBOT RICE ART CENTRE

University of Edinburgh, South Bridge, Edinburgh EH8 9LY. Tel: 0131-650 2210. Fax: 0131-650 2147. Opening times: Tue-Sat 10-5. Torrie collection of Old Masters, Hope Scott Collection of 20th C modern masters. **Intelligible Lies: paintings by Victoria Morton, Carol Rhodes & Graham Todd, 27 June to 1 Aug.**

GLASGOW ART GALLERY & MUSEUM

Kelvingrove, Glasgow G3 8AG. Tel: 0141-287 2699. Fax: 0141-287 2690. Opening times: Mon-Sat 10-5, Sun 11-5. Admission: Free. Major artists from Botticelli to Dali; armour, furniture, ceramics, silver & glass; the national history of Scotland.

The Flower Fairies: exhibition to celebrate 75 years of the charming watercolours by Cicely Mary Barker, to 16 Aug.

Scrolls from the Dead Sea: only British venue for historic biblical documents, to 30 Aug.

THE BURRELL COLLECTION

2060 Pollokshaws Road, Pollok Country Park, Glasgow G3 8AG. Tel: 0141-649 7151. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Admission: Free. Permanent collection of antiquities, oriental art, European decorative art & painting.

The Reformation in Europe, 3 July to 18 Oct.

COLLINS GALLERY

University of Strathclyde, 22 Richmond Street, Glasgow G1 1XQ. Tel: 0141-552 4400 x 2558. Fax: 0141-552 4053. Opening times: Mon-Fri 10-5, Sat 12-4. Closed 17-20 July inc. Contemporary painting & sculpture, crafts & photography.

The House of Discourse: installation by Marlene Ivey focusing on water & self perception, 27 June to 25 July (closed 17-20 July).

Bandhani: Tie Dyed & Resist Textiles from Gujarat & Rajasthan (originated by Craftspace), 1 Aug to 29 Aug.

COMPASS GALLERY

178 West Regent Street, Glasgow. Tel: 0141-221 6370. Fax: 0141-248 1322. Opening times: Mon-Sat 10-5.30. Admission: Free. Contemporary Scottish & international art. Ring for details.

Heretical Diagrams: recent prints by Ian Howard, to 1 July.

CYRIL GERBER FINE ART

148 West Regent Street, Glasgow. Tel: 0141-221 3095/204 0276. Opening times: Mon-Sat 9.30-5.30. Admission: Free. Late 19th & 20th C Scottish & English paintings.

GALLERY OF MODERN ART

Queen Street, Glasgow. Tel: 0141-229 1996. Fax: 0141-204 5316. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Admission: Free. Work by living artists.

Joan Rix Tebbutt: extraordinary book bindings made of vellum, to 20 Sept.

Iwao Takamoto: original artwork by the world renowned cartoonist, to 28 Sept.

GATEHOUSE GALLERY

Rouken Glen Road, Giffnock, Glasgow G46 7UG. Tel/fax: 0141-620 0235. Ws http://www.gatehouse.demon.co.uk/ Opening times: Daily 1.30-5.30, closed Tue. Admission: Free. Closed during July.

Summer Exhibition: mixed show of paintings by 30 gallery artists, 9 Aug to 2 Dec.

GLASGOW SCHOOL OF ART

Gallery I at Mackintosh Building & Gallery II at Newbery Building, Renfrew Street, Glasgow G3 6RG. Tel: 0141-353 4500. Fax: 0141-353 4746. Opening times: Term time Mon-Thur 9.30-8.30, Fri 9.30-5, Sat 10-12. Fine art, design & architecture.

Degree Show: final year work from

Architecture, Design and Fine Art, 28 June to 3 July.

Pillar to Post: paintings & prints by David Band & Fraser Taylor, 24 July to 29 Aug. Douglas Percy Bliss: paintings, prints & woodcuts by this scholar & artist who was director of the Glasgow School of Art from 1946-64, 24 July to 29 Aug.

LILLIE ART GALLERY

Station Road, Milngavie, Glasgow. Tel: 0141-943 3247. Fax: 0141-943 3246. Opening times: Tue-Fri 10-1 & 2-5, Sat & Sun 2-5, closed Mon. Permanent collection of 20th C Scottish artists.

MCLELLAN GALLERIES

270 Sauchiehall Street, Glasgow. Tel: 0141-331 1854. Fax: 0141-332 9957. Opening times: Mon-Sat 10-5, Sun 11-5; closed Tue when no temporary exhibition is showing. Contemporary shows from all over the world. **Movie Magic: props from films such as Titanic and Alien, 27 June to 30 Aug.**

MUSEUM OF TRANSPORT

Kelvin Hall, Burnhouse Road, Glasgow G3 8DP. Tel: 0141-287 2720. Fax: 0141-287 2692. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Admission: Free. History of transport throughout the ages; trams, cars, buses, trains & planes.

PEOPLE'S PALACE MUSEUM

Glasgow Green, Glasgow. Tel: 0141-554 0223. Opening times: Mon-Sat 10-5, Sun 11-5. Admission: Free. Historical material & temporary exhibitions; industry, commerce, domestic & social life since 1175. **Avril Paton: new & old works by the Glasgow artist, to 18 Oct.**

POLLOK HOUSE

2060 Pollokshaws Road, Glasgow. Tel: 0141-649 7151. Fax: 0141-636 0086. Open Spring to Autumn: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Admission: Free. Historic house built c 1752. Set in 361 acres of park and woodland. Incl fine furniture, works from collection of Sir William Stirling Maxwell and fine Spanish paintings.

PROVAND'S LORDSHIP

3 Castle Street, Glasgow. Tel: 0141-553 2557. Open Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Oldest house in Glasgow built 1471 incl period display sweet shop on first floor.

ROGER BILLCLIFFE FINE ART

134 Blythswood Street, Glasgow G2 4EL. Tel: 0141-332 4027. Fax: 0141-332 6573. Opening times: Mon-Fri 9.30-5.30, Sat 10-1. Scottish art 1900 to the present day. **The Scottish Landscape: group exhibition of small landscape paintings, 4 July to 29 Aug.** Contemporary Applied Arts: ceramics, glass, silverware & jewellery from leading makers, 4 July to 29 Aug.

SCOTLAND STREET SCHOOL, MUSEUM OF EDUCATION

225 Scotland Street, Glasgow G5 8QB. Tel: 0141-429 1202. **Stitched Textiles: graduates of Stitched Textiles HND at Cardonald College, 4 July to 16 Aug.** The Alphabet: letters of the alphabet in different forms & materials, 4 July to 23 Sept.

ST. MUNGO MUSEUM OF RELIGIOUS LIFE AND ART

2 Castle Street, Glasgow. Tel: 0141-553 2557. Fax: 0141-552 4744. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. **A Journey of Faiths: 50 years of the Hospitalité de Notre Dame de Lourdes, to 1 Oct.**

GREENOCK MCLEAN MUSEUM & ART GALLERY

15 Kelly Street, Greenock PA16 8JX. Tel: 01475-723741. Fax: 01475-882101. Opening times: Mon-Sat 10-12, 1-5. Scottish School & other works incl the Caird Collection. **John Fleming: Artist in Greenock – early 19th C works, to 18 July.** National Health in Inverclyde: 50th anniversary of the NHS, to 18 July. **Dinosaurs Then & Now, 25 July to 3 Sept.**

PERTH THE STRATHEARN GALLERY AND POTTERY

32 West High Street, Crieff, Perth PH7 4DL. Tel: 01764-656100. Nearest station: Perth. Contemporary paintings and applied arts. Working studio pottery in basement. **Animal Kingdom: mixed exhibition by artists including Claire Harkess, Janice Gray, Sue Beach, Sarah Britnell, Whyn Lewis & Terry Baron Kirkwood, to 28 July.** Earth, Air, Fire & Water: mixed exhibition inspired by the four elements, 1 Aug to 8 Sept.

ST. ANDREWS CRAWFORD ARTS CENTRE

93 North Street, St. Andrews, St. Andrews, Fife KY16 9AL. Tel: 01334-474610. Fax: 01334-479880. Opening times: Mon-Sat 10-5, Sun 2-5. Admission: Free. Emphasis on contemporary art.

Select: works exploring the crossover between fine & applied art, 3 July to 16 Aug. Al Fresco: summer craft by 11 British makers, 3 July to 16 Aug.

Present in Fife: Scottish Arts Council Collection bequest to the Fife Council & St. Andrews University, 21 Aug to 20 Sept. Sharon McSwiney: jewellery & metalwork; Lisa Marklew: ceramic vessels, ladles & spoons, 21 Aug to 20 Sept.

WALES

ABERYSTWYTH ABERYSTWYTH ARTS CENTRE

Penglais, Aberystwyth SY23 3DE. Tel: 01970-622887/622895. Fax: 01970-622883. Opening times: Mon-Sat 10-5 & all eve when an eve perfs, Sun 2-5. Mainly contemporary artists, & photographers.

Roy's Class: work produced by Roy Marsden's painting & drawing 'outreach' class, to 1 Aug. Craft: anthology of work by 33 artists, to 1 Aug.

Opt for Art '97: work produced from workshops by Catrin Webster & Becky Knight (in conjunction with 'Revelation'), to 1 Aug. Zoe Whiteside: ceramic series – the animal form expressed in clay, 11 July to 29 Aug. An Indian Dream: mixed media prints by Luci Melegari, inspired by a journey through the gardens of northern Italy, 8 Aug to 12 Sept. India 50: A Working People – photographs by Sebastiao Salgado, 8 Aug to 28 Sept.

SCOTLAND PREVIEWS

Durham Paintings at Aberdeen Art Gallery is an exhibition of large oil paintings produced by Neil Gall in 1996-7 during his period as Artist in Residence at Durham Cathedral. Those who are unfamiliar with Gall's work are likely to be surprised by the paintings, which are far from what might be expected from a response to one of the most sublime historical monuments of Britain. They are abstract meditations on details of the environment, from the choir furniture to a damaged piece of wall or some flowers in a chapel, all dominated by an irregular grid painted in wet on wet which is intended to signify a relationship with the surrounding architecture and causes a sense of receding space. Whilst many abstract paintings

are little more than patterns where qualitative judgements are dominated by taste, and where the addition of a title is a travesty, it is worth contemplating these works in relation to their titles as they do actually make sense.

At the opposite end of the painting spectrum is **The Winter Queen** at the Scottish National Portrait Gallery in Edinburgh, the first exhibition to be dedicated to Elizabeth of Bohemia, the grand-daughter of Mary, Queen of Scots. Elizabeth was regarded as a tragic heroine in her day, and this show, comprising sumptuous paintings from private and public collections in Britain and abroad as well as some engravings and medals, is the ideal opportunity to discover her story.

THE NATIONAL LIBRARY OF WALES

Aberystwyth, Ceredigion SY23 3BU. Tel: 01970-632837. Fax: 01970-615709. Email: holi@llgc.org.uk. Website: http://www.llgc.org.uk. Nearest station: Aberystwyth. Opening times: Mon-Sat 10-5; closed bank holidays and first full week of October. Admission: Free. Welsh painters, paintings and photographers. Many exhibitions do not have works for sale. Prices up to £3,000.

A Nation's Heritage: permanent exhibition featuring treasures from the Library's collections including manuscripts, illuminated writing, early books, maps, paintings & photographs.

Clarence Waite: a figure of central importance in the Welsh art world, 4 July to 5 Sept. **Architectural Drawings:** plans from the collection featuring some of Wales's most important architecture, 4 July to 5 Sept.

CARDIFF THE ALBANY GALLERY

74b Albany Road, Cardiff CF2 3RS. Tel: 01222-487158. Fax: 01222-449158. Opening times: Mon-Sat 10-5. Welsh landscapes by leading artists. Monthly exhibitions. **Summer exhibition, plus new book launch and exhibition of oils, watercolours & drawings by Kyffin Williams RA, 17 July to 31 Aug.**

HOWARD GARDENS GALLERY

Howard Gardens Centre, Howard Gardens, Cardiff CF2 1SP. Tel/fax: 01222-506678. Opening times: Mon-Thur 9.30-8, Fri 9.30-5. **Events to be confirmed: call gallery for details.**

MARTIN TINNEY GALLERY

6 Windsor Place, Cardiff CF1 3BX. Tel: 01222-641411. Fax: 01222-641422. Email: mtg@artwales.com. Opening times: Mon-Fri 10-6, Sat 10-5. 20th C contemporary paintings & prints; mixed gallery artist shows. **Group Show of leading Welsh artists, ongoing. Summer Exhibition: large group show featuring Wales' leading established & emerging artists, to 5 Sept. Vivienne Williams: new paintings, 30 July to 22 Aug.**

NATIONAL MUSEUM OF WALES

Museum of Welsh Life, Gardens House, St. Fagans, Cardiff CF5 6XB. Tel: 01222-397951. **Victorian Visions: drawings & watercolours from Rossetti to Whistler, 4 July to 27 Sept. Princes as Patrons: the art collections of the Princes of Wales from the Renaissance to the present day, 25 July to 8 Nov.**

ST. DAVID'S HALL

The Hayes, Cardiff CF1 2SH. Tel: 01222-878500. Opening times: Mon-Sat 10-4 & most evenings before performances. Admission: Free. Mainly contemporary artists. **Royal Institute of Painters in Watercolours, 2 July to 8 Aug. University of Wales: printmaking graduates' end of term show, 2 July to 8 Aug.**

CONWY OGILVY & ESTILL

4 High Street, Conwy LL32 8DE. Tel: 01492-592292. Fax: 01492-592077. Open Wed-Sun 10-5. Contemporary. Prices £150 upwards. **Figures: mixed exhibition of drawings, paintings & sculpture of the body, 26 July to 26 Aug. The Conwy River Cycle: new set of work by Maurice Cockrill, inspired by the Conwy River, 30 Aug to 23 Sept.**

ROYAL CAMBRIAN ACADEMY OF ART

Crown Lane, Conwy LL32 8BH. Tel: 01492-593413. Opening times: Daily 11-5 except Mon. **116th Annual Summer Exhibition: open exhibition for members & selected non-members, 18 July to 13 Sept.**

DENBIGH DENBIGH LIBRARY MUSEUM AND GALLERY

Hall Square, Denbigh, Denbighshire LL6 3NU. Tel: 01745-816313. **Malcolm Hughes: paintings, 4 July to 1 Aug (see Previews).**

Sound Garden: a children's workshop of creative karaoke, 3 Aug to 14 Aug. Lego Children's Art Competition (organised by Wrexham Art Centre), 29 Aug to 12 Sept.

FISHGUARD WEST WALES ARTS CENTRE

16 West Street, Fishguard, Pembrokeshire SA65 9AE. Tel: 01348-873867. Nearest station: Fishguard Harbour. Opening times: Mon-Sat 9-5.30, Sun by appt. Contemporary fine art & applied art featuring both established and emerging artists. Prices £150-£5,000. **Jan Gregson, Monica Groves, Ian Robertson, Ray Wilkinson, Ross Loveday, Simon Marsh, Michael Payne, Martyn Vaughan-Jones, Chris Roberts, Patrick Vale & Stephen Cullen, to 14 July.**

MACHYNLLETH THE MUSEUM OF MODERN ART, WALES

Y Tabernacl, Heol Penralt, Machynlleth SY20 8AJ. Tel: 01654-703355. Fax: 01654-702160. Opening times: Mon-Sat 10-4. **Showcase Wales, throughout. Roger Cecil: Hidden Secrets, to 25 July. Iwan Bala: Flags for the Welsh Assembly, 3 Aug to 5 Sept. Graham & Ann Arnold: A Celtic Pilgrimage, 3 Aug to 5 Sept. Man, Heaven's Masterpiece: 1998 Tabernacl Art Competition, featuring Gulbenkian Welsh Art Prize, 3 Aug to 5 Sept.**



Y Muddun by Jean Napier, at the Museum of Modern Art, Wales, Machynlleth.

MOLD ORIEL THEATR CLWYD

County Civic Centre, Mold, Clwyd CH7 1YA. Tel: 01352-756331. Fax: 01352-758323. Opening times: Mon-Sat 10-10, Sun 7pm-10pm. Contemporary art of all media. **North Wales Open '98: annual exhibition featuring amateur & professional North Wales artists working in all media, 27 June to 20 Aug.**

NEWPORT NEWPORT MUSEUM & ART GALLERY

John Frost Square, Newport, Gwent. Tel: 01633-840064. Opening times: Mon-Thur 9.30-5, Fri 9.30-4.30, Sat 9.30-4. Early English watercolours, oils & 20th C Welsh artists. **Syzygy: abstract paintings by Philip Mead & Alan Rogers, to 4 July. Beyond Loup Garou: paintings, drawings & prints by William Brown, 11 July to 15 Aug. Deconstruction/Reconstruction: paintings & assemblages by Frank Watkins & Tony Alcock, 22 Aug to 3 Oct.**

NEWTOWN ORIEL 31

Davies Memorial Gallery, The Park, Newtown, Powys SY16 2NZ. Tel: 01686-625041. Fax: 01686-623633. Opening times: Mon-Sat 10-5. Contemporary paintings, drawings & sculpture by national & international artists. **The Dusts of Wales: paintings by Ogwyn Davies, 4 July to 8 Aug (see Previews). Drawing on Stone: stonecarving & working drawings, 15 Aug to 19 Sept (see Previews). Aurora: Shân Edwards - Techniquet Millennium supported project in which artist & research scientist collaborate to reproduce the effect of the natural phenomenon of Aurorae, 15 Aug to 19 Sept.**

PENARTH WASHINGTON GALLERY

1-3 Washington Buildings, Stanwell Road, Penarth CF64 2AB. Tel: 01222-708047. Fax: 01222-700310. Open Mon-Sat 11-5, Sun 12-5. Contemporary paintings & 3D, limited edition prints, art books & journals. Café/brasserie. **Summer in the Vale: paintings, ceramics & sculpture by artists living in the Vale of Glamorgan, including Ivor Davies, Terry Setch & Charles Burton, 20 July to 15 Aug.**

RHYL RHYL LIBRARY MUSEUM ARTS CENTRE

Church Street, Rhyl, Clwyd LL18 3AA. Tel: 01745-353814. Fax: 01745-331438. Open Mon-Fri 10-5, Sat 9.30-11.30. Contemporary & historical, craft & performing arts. **Legends from the White Book: work by Ivor Davies, a painter from the Welsh Establishment concerned with cultural & national identity, 4 July to 31 July. Children's Summer Project: children will become alien scientists looking for signs of ancestors on Planet Rth, 10 Aug to 21 Aug.**

RUTHIN RUTHIN CRAFT CENTRE

Park Road, Ruthin, Denbighshire LL15 1BB. Tel: 01824-704774. Fax: 01824-702060. Nearest station: Chester, Rhyl. Opening times: Daily 10-5. Contemporary applied arts. **Spectacles: A Recent History - exploring eyeglasses as functional art & fashion statement, not just an optical necessity (Crafts Council touring exhibition), to 12 July. Andrew Logan: An Extravaganza! - the art of popular poetry & metropolitan glamour, which would be decadent if it were not so cheerful, 25 July to 13 Sept.**

SWANSEA ATTIC GALLERY

14 Cambrian Place, Swansea SA1 1PQ. Tel: 01792-653387. Opening times: Tue-Fri 9.30-5.30, Sat 10-4.30. Admission: Free. Contemporary paintings, prints & sculpture. **The Attic Gallery will open at this new location on 18 July. Gareth Thomas: new paintings of France, Italy & Wales, 18 July to 8 Aug.**

GLYNN VIVIAN ART GALLERY

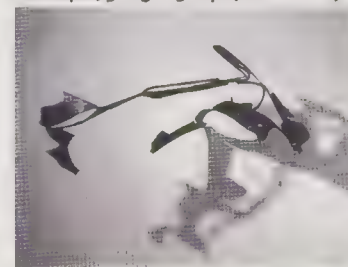
Alexandra Road, Swansea SA1. Tel: 01792-655006. Fax: 01792-651713. Opening times: Tue-Sun 10-5, closed Mon except Bank Hols. Ceramics, paintings, sculpture, esp Welsh artists.

Wales Drawing Biennale, to 19 July. Japanese 19th-Century Prints, to 19 July. First Swansea Annual Open Exhibition, to 26 July.

Richard Renshaw: stone carvings, to 16 Aug. Ceri Thomas: recent work - portraits, landscapes & still lifes, 25 July to 6 Sept. Stained Glass in Swansea: contemporary work from this international centre for stained glass production, 1 Aug to 20 Sept. Glass, Light & Space: late 20th-century architectural glass (Crafts Council touring exhibition), 1 Aug to 27 Sept.

WREXHAM WREXHAM ARTS CENTRE

Rhosddu Road, Wrexham LL11 1AU. Tel: 01978-292093. Fax: 01978-292611. Opening times: Mon-Fri 9.30-6.45, Sat 9.30-5. Admission: Free. Contemporary & historical art & craft. **Homes of Football: photographs by Stuart Clarke, to 18 July. Moving Towards Landscape: drawings by Harry White, 7 July to 30 July. Present Space: sculpture by Gillian Brent & paintings by Monar Hyman, 25 July to 29 Aug. Malcolm Hughes: paintings of local industrial landscapes, 3 Aug to 3 Sept (see Previews).**



Cuff by Gillian Brent, steel, 1994, in 'Present Space' at Wrexham Arts Centre.

THE NORTH

CARLISLE TULLIE HOUSE

Castle Street, Carlisle, Cumbria CA3 8TP. Tel: 01228-534781. Fax: 01228-810249. Opening times: Mon-Sat 10-5, Sun 12-5. 20th C British art incl Bottomley Bequest of Pre-Raphaelites; English porcelain; crafts. **Dark Matter (touring exhibition from the Harris Museum, Preston), to 2 Aug (see Previews).**



'Dark Matter' at Tullie House, Carlisle.

WALES PREVIEWS

Work by **Malcolm Hughes** is featured over the coming months at both **Denbigh Library** and **Wrexham Arts Centre**. Hughes, who is based in Cefn Mawr, conveys contrasts and relationships between elements of the surrounding Welsh landscape, concentrating particularly on the domination of the rural environment by heavy industry.

Oriel 31 in Newtown uses the Welsh landscape in a completely different manner in the first of two consecutive exhibitions focusing on the art of lettering. **The Dusts of Wales** comprises paintings by **Ogwyn Davies**, who cites three main influences on his work: an interest in calligraphy; a pleasure in handling thick, textured painting materials; and regular attendance

at international rugby matches at Cardiff Arms Park. A fascination with the Welsh National Anthem, instilled in him during his schooldays and stirred up by the mass singing at rugby matches, has resulted in this body of work, in which the words of the anthem, in expressive scripts and combined with symbolic elements, are inscribed into a heavily textured mixture of plaster, earth, coal dust and other elements of the fabric of Wales itself.

The second exhibition, **Drawing on Stone**, includes working drawings and finished stone inscriptions by three artists, incorporating memorial plaques, sculptural pieces and designs for print, and will be accompanied by a series of calligraphy and stonecarving workshops.

CHATTON THE CHATTON GALLERY
Church House, New Road, Chatton,
Northumberland NE61 2PL
Tel: 01606-219440. Contemporary art and
sculpture. Prices £25-£12000.
Roman Relics: Debbie Loane & Tony Mosley
paint the landscape & history of the Roman
wall, 27 June to 22 July.

**DURHAM DLI MUSEUM AND
DURHAM ART GALLERY**
Aykley Heads, Durham DH1 5TU.
Tel: 0191-386 2000. Fax: 0191-386 1779.
Opening times: Tue-Sat 10-5, Sun 2-5.
Admission: £6.500. Regimental collection of
the DLI; changing art exhibitions & tours.
**Storyville: a tribute to jazz by painter Birtley
Aris & poet Linda France, 27 June to 26 July.**
Textiles, Traditions & Trade: Guatemalan
Indian costumes, 27 June to 26 July.
**Beryl Cook: paintings by one of the country's
favourite artists, 1 Aug to 6 Sept.**

**GATESHEAD THE GALLERY,
GATESHEAD CENTRAL LIBRARY**
Prince Consort Road, Gateshead, Tyne & Wear
NE8 4LN. Tel: 0191-477 3478. Fax: 0191-477
7454. Opening times: Mon-Fri 9.30-7.30, Wed
9.30-5, Sat 9.30-1. Mainly contemporary
regional painting, printmaking & photography.
**Networking: Art by Post & Fax – 40 diverse
international artists (National Touring Exhibition
from Hayward Gallery), 11 July to 8 Aug.**
**Peter Sharpe: recent ceramics inspired by
armour & industrial debris, 11 July to 8 Aug.**
**Out of Print: work by Daniel Skinner, Tracy
Griffin & Neil Owen, 20 Aug to 5 Oct.**

**HARTLEPOOL HARTLEPOOL ART
GALLERY**
Church Square, Hartlepool TS24 7EQ. Tel:
01429-869706. Nearest station: Hartlepool.
Opening times: Tue-Sat 10-5.30, Sun 2-5.
**Book of the North: work in progress on
CDRom commissioned from 4 poets, 5 novel-
ists & 4 visual artists, 27 June to 2 Aug.**
**Interactivity: four artists working with the
community will create large scale interactive
pieces in the gallery, 4 Aug to 6 Sept.**

**HAWKSHEAD GALLERY IN THE
FOREST**
Grizedale, Hawkshead, Ambleside, Cumbria
LA22 0JL. Tel: 01229-860291. Fax: 01229-
860050. Forest walks open daily 24 hrs;
Gallery open daily 11-4. Admission: Free.
Largest collection of site-specific sculpture in
UK. Over 80 works sited on 9 miles of forest
trails; also access trail for elderly & disabled.
Sculptors in residence use indigenous materi-
als to make both permanent and ephemeral
works, and have included
**Sally Matthews, David Nash, Kimio Tsuchiya,
David Kemp, Andy Goldsworthy.**
**Charles Bray: glass sculpture, 22 Aug to 19
Oct.**



Glass sculpture by Charles Bray, at Gallery
in the Forest, Hawkshead.

**NEWCASTLE-UPON-TYNE
UNIVERSITY GALLERY**
University of Northumbria, Library Building,
Sandford Road, Newcastle-Upon-Tyne NE1
6ST. Tel: 0191-275 4424. Fax: 0191-227
1718. Opening times: Mon-Thur 10-5, Fri &
Sat 10-4. Closed Sun. Admission: Free.
Contemporary, historical & permanent collec-

tion & 2D work. Adult art classes held;
contact Sarah Simpson on the above number
for details.
**Annual Summer Exhibition: small-scale
works, 21 x 21cms, to celebrate the Gallery's
21st anniversary, 17 July to 21 Aug (closed
weekends).**



**HALIFAX THE DEAN CLOUGH
GALLERIES**
Halifax West Yorkshire HX3 5AX.
Tel: 01422-250250. Fax: 01442-341148.
Email linda@design-dimension.co.uk
Opening times: Daily 10-5. Admission: Free.
Contemporary art and design.

**HENRY MOORE SCULPTURE TRUST
STUDIO**
Gate 1, Dean Clough, Halifax, Yorkshire. Tel:
0113-234 3158. Opening times: Tue-Sun 12-5
during exhibitions.
**Peter Shelton: blackelephanthouse – part of
Artranspennine98, to 16 Aug.**
**Untitled by Jannis Kounellis, part of
Artranspennine98, to 16 Aug.**

HARROGATE ANSTEY GALLERIES
33 Swan Road, Harrogate HG1 2SA. Tel:
01423-500102. Nearest station: Harrogate
Opening times: Tue-Sat 10-4.30.
Contemporary Fine Art - limited edition
bronze and ceramic sculpture, paintings and
drawings.
**Brian Ballard: paintings in oil on canvas, 7
July to 30 Aug.**

HELMSLEY LOOK GALLERY
20 Castlegate, Helmsley, York. Tel: 01439-
770545. Opening times: Mon-Sat 10.30-5,
Sun 2-5.
**Mixed show of Gallery artists – ring for
details.**

**HUDDERSFIELD LUPTON SQUARE
GALLERY**
1 & 2 Lupton Square, Honley, Huddersfield
HD7 2AD. Tel: 01484-666144. Fax: 01484-
661221. Email
luptonsquaregallery@btinternet.com. Nearest
station: Huddersfield. Opening times: Fri-Sun
10-5 or by appt. Contemporary painting,
prints, sculpture & ceramics. Prices £20-
£2,000
**Potty for Paint: fringe exhibition for Holmfirth
Art Week (15% of sales to MacMillan Cancer
Relief), 4 July to 12 July.**
Summer show, 17 July to 13 Sept.

HULL FERENS ART GALLERY
Queen Victoria Square, Hull HU1 3RA. Tel:
01482-613902. Fax: 01482-613710. Opening
times: Mon-Sat 10-5 & Sun 1.30-4.30.
Collections incl Old Masters, Victoriana, Hull
marine painters & 20th C art.
**Jan van de Pavert: new glass sculpture for
the Ferens, ongoing.**
**All At Sea: marine art from the Ferens, to 26
July.**
**Noisegate: Granular Synthesis – sound &
video installation, to 16 Aug.**
**Chemical Traces: Art Into Photography 1968-
1998, 8 Aug to 27 Sept.**
**In the Shadow: works by Matt Winterlich
exploring the nature of photography, 15 Aug
to 13 Sept.**

**KNARESBOROUGH GORDON REECE
GALLERY**
Finkle Street, Knareborough, N. Yorkshire
HG5 8AA. Tel: 01423-866219. Fax: 01423-
868165. Nearest station: Knareborough.
Opening times: Mon, Tue, Wed, Fri & Sat
10.30-5; Sun 2-5; closed Thur. Ethnic & tribal
arts, traditional folk arts, primitive & oriental
antiques. Prices £50-£5,000.
**Palaces & Temples: architectural antiques
celebrating the skill of the craftsmen from
South East Asia, including huge decorative
palace doors, ornate ceiling & door panels,
carved screens, pillars, ironwork balconies,
and sculpture & carvings from the religious
to the profane, 27 June to 26 July.**

**Woven Treasures: miniature textile arts from
Persia, Afghanistan, Central Asia & the
Caucasus – includes bags, trappings, tent
bands & purses, 1 Aug to 30 Aug.**



Carved wooden sculpture in 'Palaces &
Temples' at Gordon Reece Gallery,
Knareborough.

LEEDS CITY ART GALLERY
The Headrow, Leeds LS1 3AA. Tel: 0113-247 8248. Fax: 0113-244 9689.
Opening times: Mon-Sat 10-5, Wed 10-9, Sun
1-5 (closed bank hols).
**Leeds Photo Open: photographs on the
theme of 'A Sense of Place' (to coincide with
the Leeds Photo-Fringe Festival), to 26 July.**
**Altered Scapes: computer-manipulated photo-
graphic panoramas by Jerry Hardman-Jones &
Brian Larkman, to 26 July.**
**Canal: Joseph Bartscherer inserts two photo-
works of the region's canal systems amidst
late 19th-century French landscape paintings
(for Artranspennine98), to 16 Aug.**
**The Lie of the Land (Dal-Dale): a Photo '98
10x98 European Commission from Tone
Myskja, to 23 Aug.**
**Where the Rivers Flow: luminous, intimate &
transcendental photographs of the landscape
produced since 1969 by Thomas Joshua
Cooper, 6 Aug to 20 Sept.**

**HAREWOOD HOUSE TRUST,
TERRACE GALLERY**
Harewood, Leeds LS17 9LQ. Tel: 0113-288
6331. Fax: 0113-288 6467. Opening times:
Daily 10-5. Admission: Adm to attractions
£6/5.50/4.50/20. Adm to Bird Garden &
Grounds £5.25/4.25/3/16. Historic house and
grounds with exotic bird garden and contem-
porary art gallery.
**Halo: interactive projection by Simon Biggs,
25 July to 1 Nov (see Previews).**

HENRY MOORE INSTITUTE
74 The Headrow, Leeds, Yorkshire. Tel: 0113-
234 3158. Fax: 0113-246 1481. Open daily
10-5.30, Wed 10-9 during exhibitions.
**Artranspennine98: four artists each create a
unique environment within the Institute's four
gallery spaces, incorporating:
Atelier Van Lieshout;
Eclipse by Langlands & Bell;
Untitled by Jorge Pardo;
The Day Before I Die by Françoise Qardon,
all to 16 Aug.**

LEEDS UNIVERSITY ART GALLERY
Woodhouse Lane, Leeds LS2 9JT. Tel: 0113-
233 2778. Opening times: Mon-Fri 10-5, Thur
10-7. 19th & 20th C British paintings, drawings
& prints.
**Jean MacAlpine: hand-coloured photographs
of formal landscape, to 3 July.**
Gallery closed, 3 July to 6 Oct.

SETTLE LINTON COURT GALLERY
Duke Street, Settle, North Yorkshire. Tel:
01729-822695. Opening times: Tue, Fri & Sat
11-5, Sun 2-5. Contemporary work.
**Exhibition of contemporary art by Birtley Aris,
Jacquie Denby & Bill Wilkinson, 4 July to 26
July.**
**Contemporary Prints: a varied selection of
work by many artists, 1 Aug to 23 Aug.**

SHEFFIELD CUPOLA GALLERY
178a Middlewood Road, Sheffield, S6 1TD.
Tel/fax: 0114-285 2665. Email cupola@
globalnet.co.uk. Nearest station: Sheffield.
Open Mon-Sat 10-6.30. Contemporary fine art
and craft. Prices £40-£2,000.
**Celebrating Vitality: printmaking & elegant,
sensual sculpture by Paul Wood, 29 June to
25 July.**
**Mini Squares: open art exhibition where
everything is 5" square, 27 July to 29 Aug.**

GRAVES ART GALLERY
Surrey Street, Sheffield S1 1XZ.
Tel: 0114-273 5158. Fax: 0114-273 4705.
Opening times: Tue-Sat 10-5.
16th-20th C British Art, European Old Masters,
French painting & oriental art.
**Young at Art: annual exhibition of children's
& young people's art, to 18 July.**
**Transformations: school pupils' responses to
Joan Fontcuberta's Photo '98 exhibition
'Terrain Vague', to 25 July.**
**Edouard Vuillard (1868-1940): drawings, 1
Aug to 5 Sept.**

**CITY MUSEUM & MAPPIN ART
GALLERY**
Weston Park, Sheffield S10 2TP.
Tel: 0114-272 6281. Fax: 0114-275 0957.
Opening times: Tue-Sat 10-5, Sun 2-5.
18th-20th C painting & sculpture.
**George Stubbs' Whistlejacket (on tour from
the National Gallery), to 19 July.**
**Playing with Paradox: George Fullard (1923-
1973) – major retrospective of this renowned
Sheffield-born sculptor (touring to Kettle's
Yard, Cambridge), to 26 July.**
**Creative Force: Photo '98 public art commission
by Stephen Willats, 11 July to 30 Aug.**
**Louise Cattrell: one-person show by the land-
scape painter (organised by English
Heritage), 8 Aug to 11 Oct.**

**THIRSK ZILLAH BELL
CONTEMPORARY ART**
15 Kirkgate, Thirsk, North Yorkshire YO7 1PQ.
Tel: 01845-522479, after hrs 523420/522251.
Fax: 01845-526558. Open Mon-Sat 10-5.30.
Permanent selling exhibitions of British
contemporary art.
**Jane McWeeny & Richard Hatfield: paintings
& etchings, 3 July to 25 July.**
**Stonegate Revisited: mixed selling exhibition
to include a selection of work by gallery
artists, 1 Aug to 29 Aug.**

**WAKEFIELD WAKEFIELD ART
GALLERY**
Wentworth Terrace, Wakefield, West Yorkshire
WF1 3QW. Tel: 01924-305796. Fax: 01924-
305770. Opening times: Tue-Sat 10.30-4.30,
Sun 2-4.30, closed Mon. Admission: Free.
Distinguished 20th C collection incl important
works by Moore & Hepworth.
**Young at Art: informal talks for the over 60s,
first Wednesday of the month (11-12.30).**
**Getting Into Art – activity cards & self-service
games around the gallery to help children
find out more about art & how the gallery
works, ongoing.**
**Michael Steele: Sports Photography, to 25
July (see Previews).**
**Henry Moore: photographic work, 1 Aug to
13 Sept.**

**WETHERBY THE GREEN FROG
GALLERY**
2 Church Street, Wetherby, West Yorkshire
LS22 6LP. Tel/fax: 01937-586411. Nearest
station: York. Opening times: Tue-Sat 8.30-
5.30. Paintings & sculpture by contemporary
Yorkshire artists. Prices £60-£1,000.
**The Joy of Life: Deirdre Borlase, Mary Farnell,
Laurence Cutting, Harold Cook, Winifred
Hodge, Peter Hibbard, Julian Chapman and
many more, to 31 Aug.**

YORK CITY ART GALLERY
Exhibition Square, York, North Yorkshire YO1
2EW. Tel: 01904-551861. Opening times:
Mon-Sat 10-5, Sun 2.30-5. Admission: Free.
European & British from 1350; old masters to
modern pottery.
**Light Sensitive: silver gelatin works by five
contemporary artists, to 20 July.**
**Totally Tactile: giant interactive sculpture by
Jan Niedojadlo, 1 Aug to 13 Sept.**

KENTMERE HOUSE GALLERY
53 Scarcroft Hill, York, North Yorkshire YO2 1DF. Tel: 01904-656507. Opening times: Thur 6-9pm, 1st w/end in month 11-5 & by appt. Contemporary art in domestic setting.
Cornish Cream: the cream of artists from the south west, including Paul Bawden, Jenny Devereux & Zara Devereux, to 16 July.

THE NORTH WEST

BIRKENHEAD BLACKTHORN GALLERIES

2A Price Street, Hamilton Quarter, Birkenhead, Wirral L41 6JN. Tel: 0151-649 0099. Fax: 0151-649 0088. Email ogilvie@galleries.u-net.com Ws http://www.galleries.u-net.com Nearest station: Hamilton Square; Lime Street, Liverpool. Opening times: Mon-Sat 9.30-5.30. Fine art, contemporary crafts. Artists include Edward Rennie, Claudia Gavrus, Peter Darach, David Hillhouse & George Kennerley. Prices up to £3,000.

New Additions: a range of watercolours & prints in the Upper Gallery, permanent.
American Arrivals: work from Savannah Georgia – our 'twinning' gallery, to end Aug.
Summer '98: work from the Blackthorn artists, July to end Aug.



Judith Metzger from the A T Hun Gallery, Savannah, whose work appears in 'American Arrivals' at Blackthorn Galleries, Birkenhead.

WILLIAMSON ART GALLERY AND MUSEUM

Slatey Road, Birkenhead, Merseyside Tel: 0151-652 4177. Fax: 0151-670 0253. Opening times: Tue-Sun 1-5 (& bank hols). British 18th & 19th C & Liverpool School paintings; Merseyside ceramics, temporary exhibitions.
North Wales at its Best: landscapes, 11 July to 6 Sept (see Previews).
40 Years of Andy Capp: work by the Daily Mirror cartoonist, 22 Aug to 18 Oct.

BOLTON BOLTON MUSEUM & ART GALLERY

Le Mans Crescent, Bolton, Lancashire BL1 1SE. Tel: 01204-522311. Fax: 01204-391352.

Opening times: Mon-Fri 9.30-5.30, Sat 10-5 (incl Wed). European & Oriental art 17th-20th C, contemporary British pottery.
Home from Home: photographs documenting British Pakistanis from Mirpur, 11 July to 15 Aug.
Mass Observation: photographs of daily life in Bolton during the 1930s, 18 July to 10 Sept.
Picasso: Late Etchings (National Touring Exhibition from the Hayward Gallery), 18 July to 3 Oct.
Arms and the Woman: photography exhibition showing women in zones of conflict around the world, 22 Aug to Sept.

BURY BURY ART GALLERY AND MUSEUM

Moss Street, Bury BL9 0DR. Tel: 0161-253 5878. Fax: 0161-253 5915. Ws http://www.aam.org.uk Nearest Metrolink: Bury. Opening times: Tue-Sat 10-5. Admission: Free. Wrigley Collection of Victorian paintings; British 20th C; changing contemporary exhibitions.
Drawlab: prize-winning recent graduates based in St. Helens – abstract & figurative prints, sculpture & drawing, 27 June to 1 Aug.
Lawrence Higgins: black perspective on childhood & city life in etchings & oils by young Goldsmiths' graduate who died in 1988, 4 July to 1 Aug.
John Pierson: Lancashire artist in a holiday mood at Blackpool, 1 Aug to 12 Sept.
Chris Morgan: large screenprints of layered imagery dealing with the confusion of being a man in the late 20th century, 8 Aug to 12 Sept.

LANCASTER PETER SCOTT GALLERY

Lancaster University, Lancaster LA1 4YW. Tel: 01524-593057. Fax: 01524-592603. Email A.Goodchild@lancaster.ac.uk Ws http://www.lancs.ac.uk/users/Peterscott/scott.htm Nearest station: Lancaster. Opening times: Mon-Fri 11-5; late night Thur 6-8.30. Admission: Free. Temporary exhibition programme & University art collection, 20th C.
Joan Miró: The Constellations, 13 July to 31 July.

LIVERPOOL HANOVER GALLERIES

11-13 Hanover Street, Liverpool L1 3DN. Tel: 0151-709 3073. Opening times: Tue-Sat 10.30-5. Admission: Free. Two large galleries, available for hire.
Steven Reeves, Ian Stopforth & Ron Bell: new paintings, 1 July to 11 July.
Michael Kirkman: Agony & Ecstasy, 15 July to 25 July.
Allan Fielding: The Lament Sketches, 15 July to 25 July.
Lee Varley: paintings, 29 July to 8 Aug.

TATE GALLERY LIVERPOOL

Albert Dock, Liverpool L3 4BB. Tel: 0151-709 3223 (general enquiries); 0151-709 0507 (rec info). Fax: 0151-709 3122. Opening times: Tue-Sun 10-6 & bank hols. National collection of modern & contemporary art, educational programmes.
Modern British Art: work from 1908 to the present from the National Collection of Modern Art, including paintings, sculpture, photographs & videos, ongoing.
Artranspennine98: specially commissioned site-specific artworks located in public sites across from Liverpool to Hull, to 16 Aug.
Urban: art reflecting city life and how it has

developed during the 20th century (from the National Collection of Modern Art), to Apr '99.
The Spirit of Cubism: the entire holdings of the Tate's cubist works leave London for the first time to visit Liverpool, to Apr '99.

MANCHESTER CORNERHOUSE

70 Oxford Street, Manchester M1 5NH. Tel: 0161-228 2463. Fax: 0161-236 7323. Opening times: Tue-Sat 11-6, Sun 2-6. Wide variety of contemporary art.
Lari Pittman: paintings 1992-1998, to 5 July.
Primitive Streak: collaboration between fashion designer Helen Storey and her sister, developmental biologist Dr. Kate Storey, to bring the worlds of art and science together, 18 July to 23 Aug.

MANCHESTER CITY ART GALLERIES

Mosley Street, Manchester M2 3JL. Tel: 0161-236 5244. Fax: 0161-236 7369. Opening times: Mon 11-5.30, Tue-Sat 10-5.30, Sun 2-5.30. Admission: Free. Fine art incl British works & touring exhibitions.
Zoo: fantastic & crafty creatures at Heaton Hall in Manchester, to 27 Sept.
NB: Manchester City Art Gallery closes on 28 June for a multi-million pound expansion scheme.

WHITWORTH ART GALLERY

Whitworth Park, Manchester Tel: 0161-275 7450. Fax: 0161-275 7451. Opening times: Mon-Sat 10-5, Sun 2-5. British watercolours, prints, textiles, wallpapers & contemporary art.
Disasters of War: Callot, Goya & Dix – three series of war etchings by these great artists (National Touring Exhibition from the Hayward Gallery), to 16 Aug.
L.S. Lowry: works on paper, to 30 Aug (see Previews).
Fortuny Fabrics: furnishing fabrics by one of the most distinctive 20th C designers, to Sept.
Survival Patterns: wallpapers from the gallery's nationally-important collections, to Nov.
Myriad: installation by Katherine Dowson, 24 July to Oct.

PRESTON HARRIS MUSEUM & ART GALLERY

Market Square, Preston, Lancashire PR1 2PP. Tel: 01772-258248. Fax: 01772-886764. Opening times: Mon-Sat 10-5. Collection incl works by the Devis family; 19th C paintings & sculpture; contemporary.
Bernd and Hilla Becher: German photographers document industrial sites in the Pennines, to 16 Aug.
Whistling Past the Graveyard: an interactive spook show for the summer, to 26 Sept.
Lux: a spectacle of light and colour – lamps, lights, glass & neon, 4 July to 30 Aug.
Heaven and Hell: new photographs by Mark Doman from a residency in a brain scanning department, 4 July to 29 Aug.

SOUTHPORT ATKINSON ART GALLERY

Lord Street, Southport, Lancashire PR8 1DH. Tel: 01704-533133 x 2111. Opening times: Mon-Fri 10-5, Thur & Sat 10-1. Admission: Free. Permanent collections & temporary exhibitions.
Figure It Out: paintings & sculpture of the human figure from the permanent collection, 13 July to 22 Aug.

WEST MIDLANDS

BIRMINGHAM BARBER INSTITUTE OF FINE ARTS

University of Birmingham, Edgbaston, Birmingham B15 2TS. Tel: 0121-414 7333. Fax: 0121-414 3370. Nearest station: Birmingham University. Opening times: Mon-Sat 10-5, Sun 2-5. Western European art from 13th to 20th century: outstanding collection of Old Master and modern paintings including major works by Bellini, Rubens, Poussin, Gainsborough, Rossetti, Monet, Renoir and Magritte on permanent display.
Animals in Art: exhibition of prints & drawings illustrating the history of animals in art since 1500, including works by Delacroix & Goya, to 27 Sept.

BIRMINGHAM MUSEUM AND ART GALLERY

Chamberlain Square, Birmingham Tel: 0121-303 2834 (Gas Hall 303 1966). Opening times Mon-Thur & Sat 10-5, Fri 10.30-5, Sun 12.30-5.
Jim Malone: Artist Potter – the first retrospective of one of Britain's leading artist potters whose work makes an innovative contribution to the tradition associated with Bernard Leach, to 30 Aug.
Howard Hodgkin: exhibition of a private collection covering every period of Hodgkin's career, to mark the recent purchase of Gardening, to 1 Sept.
Dinosaurs: The Next Generation – the biggest exhibition of dinosaurs ever seen in Britain, featuring baby dinosaurs as well as robotic creatures including a full-size Tyrannosaurus Rex, to 6 Sept.
William Blake and his circle, to 6 Sept (see Previews).

MIDLANDS ARTS CENTRE

Cannon Hill Park, Birmingham B12 9QH. Tel: 0121-440 3838. Fax: 0121-446 4372. Opening times: Daily 9am-11pm. Admission: Free. Continuous exhibitions in 3 galleries.
John Kobal Photographic Portrait Award 1997: winners from the 5th year of this prestigious award, to 26 July.
Moseley Road Baths: photographs by Tom Merilion – a documentation of the uses & users of this architecturally & atmospherically splendid building, to 2 Aug.
Diving into the Archive: photographs of public baths in Birmingham, from the Local Studies & History Department at Birmingham Central Library, to 2 Aug.
Reclaimed: Acclaimed – designer items made from used & recycled materials by 21 contemporary makers, 11 July to 6 Sept.
A Tale of Three Cities: Glasgow, Kabul, Tijuana – photographs by Nick Danziger, 8 Aug to 20 Sept.
Networking: art by post & fax, 15 Aug to 13 Sept.
MAC Student Exhibition: work produced at the MAC's art studios by students & passholders (much for sale), 15 Aug to 13 Sept.

COVENTRY HERBERT ART GALLERY AND MUSEUM

Jordan Well, Coventry CV1 5QP. Tel: 01203-832381. Fax: 01203-832410. Nearest station: Coventry Opening times: Mon-Sat 10-5.30, Sun 12-5. EXHIBITION DETAILS OVERLEAF ...

THE NORTH, YORKSHIRE & HUMBERSIDE PREVIEWS

Science bods would be advised to head for Tullie House in Carlisle, where art and physics meet in a show entitled **Dark Matter**. The exhibition features holography, video, sculpture and photography by twelve artists, all inspired by aspects of the new physics of space such as meteorites, wormholes, interstellar probes and general ideas of order and chaos.

By mid-July, when the World Cup is finally over, there will be two distinct groups of people: those who can't get enough of football, and those who never want to hear about it again. If you belong to the former group, you may want to visit **Wakefield Art Gallery**, where an exhibition of sports photography by **Michael Steele** will still be on show. Steele works for a number of newspapers and magazines including the *Observer* and the

Independent, and has received several prestigious prizes including the Sports Council's Sports Photographer of the Year Award. The 50 shots on show, all from the past decade, will reflect the passions and tensions associated with a variety of sports, with a particular emphasis on the nation's favourite sport.

Meanwhile, **Halo** at the **Harewood House Trust's Terrace Gallery** is a novel interactive work by Simon Biggs, offering a moment of simulated holiness to visitors. Into the gallery will be projected digital images of various figures reminiscent of ceiling paintings by Tiepolo and Botticelli which, when interrupted by the shadow of a viewer, will repel and then cluster around the viewer's head to form a 'halo'.

The Draped & the Shaped: textiles & costumes from Pakistan, to 19 July.
Reflections: the 1998 Lace Guild exhibition, to 31 July.
A Room of Our Own: paintings selected by women's groups from Coventry, to 4 Oct.
Black Looks: A Century of Black Footballers – prints, paintings & drawings from 2 recent projects by Colin Yates, 8 Aug to 27 Sept.

HEREFORD CITY MUSEUM & ART GALLERY
 Broad Street, Hereford HR1 9AU.
 Tel: 01905-690991. Opening times: Tue-Sat 10-5, 18th & 19th C watercolours & oils, also 20th C.
Animals in Art: summer exhibition of paintings, prints & sculptures including work by Colin See-Paynton, 4 July to 31 Aug.

RUXTON-XI-TOWNS GROVE CONTEMPORARY ARTS
 Church Street, Ruxton-Xi-Towns, Shrewsbury SY4 1LA. Tel: 01939-260377.
 Opening times: Daily 11-5 during major exhibitions, other times by appt.
 Specialists in solo exhibitions.
Contemporary British Sculpture: bronzes by leading British sculptors, 4 July to 26 July.
Work by gallery artists Thelma Ayre, Robin Bradbury & John Boydell Rogers, on show at The Bear Steps, Shrewsbury, 16 Aug to 29 Aug.

STOKE ON TRENT THE POTTERIES MUSEUM & ART GALLERY
 Bethesda Street, Hanley, Stoke on Trent ST1 3DW. Tel: 01782-232323. Fax: 01782-232500.
 Opening times: Mon-Sat 10-5, Sun 2-5.
 Mainly British 18th-20th C paintings, drawings, prints.
Manet to Matisse: 100 years of French print-making, 1850-1950, 27 June to 31 Aug.
Matisse: Jazz – colourful jazz prints from 1947, 4 July to 2 Aug.
The Unexplained: photographs of the paranormal, 11 July to 26 Sept.
Varvara Shaurova & Frans Wesselman: exhibitions & residencies of contemporary print, 4 Aug to 28 Aug.

WALSALL WALSALL MUSEUM & ART GALLERY
 Lichfield Street, Walsall WS1 1TR.
 Tel: 01922-653116. Fax: 01922-632824.
 Opening times: Tue-Sat 10-5, Sun 2-5.
 Garman Ryan collection incl Rembrandt, Van Gogh, Constable, Freud and many Jacob Epstein.
Me & You: interactive exhibition for children of 3 years and above, using contemporary & historical artworks & objects, with a focus on identity; artists include Darryl Georgiou, Nicky Hoberman, Nina Saunders, Andrew Tift, Kitty O'Shea, Françoise Dupré & Chila Kumari Burman, to 30 Aug.

WOLVERHAMPTON WOLVERHAMPTON ART GALLERY
 Lichfield Street, Wolverhampton WV1 1DU.
 Tel: 01902-552055. Fax: 01902-552053.
 Opening times: Mon-Sat 10-5.
 18th-20th C fine art, modern & contemporary applied art; local history & geology, large

contemporary art collection.
Something to Say: Wolverhampton's contemporary art collection, to 18 July.
Devious Devices: amazing machines created to surprise, astonish & amuse, to 19 Sept.
Towards Drawing: drawings by Simon Lewty which reflect personal spiritual aspects of landscapes through intricate symbols, 1 Aug to 26 Sept.

WORCESTER CITY MUSEUM & ART GALLERY
 Foregate Street, Worcester WR1 1DT.
 Tel: 01905-25371. Fax: 01905-722350.
 Opening times: Mon-Wed & Fri 9.30-6, Sat 9.30-5, closed Thur. Permanent collections, contemporary arts & crafts.
Field: The Paper Group – 7 artists who use paper pulp to create works with great skill & imagination, to 1 July.
Maurice Askew: watercolours by English artist now living in New Zealand, to 1 July.
Worcester Collected: installation by Julian Walker, 8 Aug to 19 Aug.

EAST MIDLANDS

KETTERING ALFRED EAST ART GALLERY
 Sheep Street, Kettering, Northamptonshire NN16 0AN. Tel: 01536-410333.
 Opening times: Mon-Sat 9.30-5 except BH.
National Gallery Week Workshops: a week of arts-based events, 18 July to 25 July.
Northants Watercolour Group, 18 July to 22 Aug.
Telling Tales: works from the Gallery's permanent collections which tell a story, 25 July to 29 Aug.
Picasso: Histoire Naturelle – 31 prints (National Touring Exhibition), 29 Aug to 26 Sept.

LEICESTER THE CITY GALLERY
 90 Granby Street, Leicester LE1 1DJ.
 Tel: 0116-254 0595. Fax: 0116-254 0593.
 Opening times: Tue-Fri 11-6, Sat 10-5.
 Contemporary fine art & craft.
Simon Lewty: Towards Drawing – intricate drawings in ink, crayon, acrylic & pencil which draw the viewer in to gather information (touring exhibition from Art First, London), to 18 July.
Made in Metal: group selling show exploring the use of metal in contemporary crafts, both functional and non-functional, to 18 July.
Animal Tales & Pet Confessions: fine artworks and crafts exploring animals and their relationship with people; artists & makers include Andrew Logan, Sally Moore, Tony Lawrence, Catrin Howell, Geoff Fuller & Paul Mazonas, 23 July to 5 Sept.
Animal Extravaganza to launch the above exhibition, with workshops & activities for children, Saturday 25 July.
Weekly children's summer clubs for ages 3-6, 7-11 and 12-16, 28 July to 29 Aug (call for details & booking information).
Artist-led workshops for adults, on an animal theme, Saturdays in August (call for details & booking information).

LEICESTER MUSEUM & ART GALLERY
 53 New Walk, Leicester LE1 7EA.
 Tel: 0116-255 4100. Fax: 0116-247 3011.
 Opening times: Mon-Sat 10-5.30, Sun 2-5.30.
 British & foreign art 15th-20th C & German Expressionists.

NOTTINGHAM ANGEL ROW GALLERY
 Central Library Building, 3 Angel Row, Nottingham NG1 6HP. Tel: 0115-947 6334.
 Fax: 0115-947 6335. Opening times: Mon-Sat 11-6, Wed 11-7. Contemporary visual art by regional, national & international artists & craftspeople.
Lubna Chowdhary: installation of individually glazed ceramic works (Foyer exhibition), to 18 July.
Lie of the Land: three artists working in ceramics, metal & textiles who are directly influenced by rural & urban landscape (showcase exhibition), 8 July to 12 Aug.
Handmade in India: Crafts in Transition – the development of crafts in India since Independence, 11 July to 8 Aug.
Express! – work by people with mental health difficulties who have attended the weekly Art Express workshops, 11 July to 8 Aug.
Divine Façades: views of Indian architecture by 19th-century British photographers and contemporary Indian photographers, 15 Aug to 19 Sept.
The Morris Jelly House of Fashion: drawings & support material by film-maker Dan Saul, 15 Aug to 19 Sept.
Irene Rogan: An Allegory of Faith – recent architectural sculpture based on the Old Testament, 15 Aug to 19 Sept.
Form & Content: geometric forms & patterns in jewellery (showcase exhibition), 15 Aug to 19 Sept.

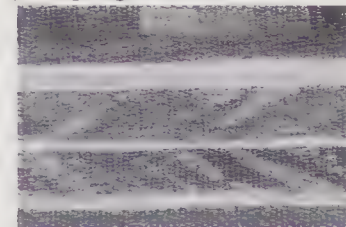
CASTLE MUSEUM & ART GALLERY
 Nottingham NG1 6EL. Tel: 0115-915 3700.
 Fax: 0115-935 0988. Opening times: Daily 10-5. Admission: Sat, Sun & bank hols £3/50p.
 Fine Collection incl Dutch 17th C & English 18th-19th C paintings; historical & contemporary.
Henry Moore in Perspective: maquettes, working models & drawings from the Henry Moore Foundation as part of the centenary celebrations, to 19 July.
Body Mass Index (BMI): multi-layered abstract oil paintings by Sinéad Moynihan where cell-like forms appear to float across the surface, to 19 July.
Charms of the Earth: intricate collage work with natural & man-made objects, at the Yard Gallery, Wollaton Park, 18 July to 6 Sept.
Airport: large format photographs by Stephen Gill centred in & around Heathrow Airport, 27 July to 6 Sept.
Secret Museum: works produced & inspired by the museum's collections, displayed alongside objects from the collection chosen by the artists, 1 Aug to 1 Sept.

DJANOGY ART GALLERY
 University of Nottingham Arts Centre, South Entrance, University Park, Nottingham, East Midlands NG7 2RD. Tel: 0115-951 3192.
 Opening times: Mon-Sat 11-5; Sun & bank hols 2-5. Historical & contemporary; crafts;

educational activities; residencies.
University Summer Exhibition: annual community show, to 11 July.
Time Passes More Slowly: paintings by Mary Newcomb, 18 July to 16 Aug.
Jeremy Hooker & Lee Grandjean: poetry & sculpture, 22 Aug to 20 Sept.

UPPINGHAM GOLDMARK GALLERY
 Orange Street, Uppingham, Rutland LE15 9SQ.
 Tel: 01572-821424. Fax: 01572-821503.
 Nearest station: Kettering, Peterborough.
 Opening times: Mon-Sat 9.30-5.30, Sun 2.30-5.30. Contemporary British figurative. Prices £100-£10,000.

NR. WORKSOP HARLEY GALLERY
 Weldeck, Nr. Worksop, Nottinghamshire S80 3LW. Tel: 01909-501700. Nearest station: Retford. Opening times: Thur-Sun 11.30-5, plus bank holiday Mon. Admission: £1.50/50p.
 Contemporary fine arts & crafts. Prices £15-£10,000.
2nd British Tapestry Exhibition: work from new & established tapestry makers offering a feast of colour & textures (national exhibition initiated by resident weaver Joan Baxter), 27 June to 31 Aug.



'British Tapestry' at the Harley Gallery.

THE EAST

BEDFORD CECIL HIGGINS ART GALLERY
 Castle Lane, Bedford MK40 3RP. Tel: 01234-211222. Opening times: Tue-Sat 11-5, Sun & bank hols 2-5. Admission: Free. Fine English & Continental art, also Victorian room settings.
People's Choice: exhibition of works from the Gallery's collection chosen, designed & hung by people representing different sections of the Bedford community, to 12 July.
Out from Under: Land, Myth & Power in Australian Art – 20th-century Australian paintings & prints from public & private collections, plus traditional & contemporary aboriginal art, 21 July to 11 Oct.

BURNHAM MARKET BURNHAM DEEPALE EXHIBITIONS
 Nr Brancaster Staithe, King's Lynn, Norfolk PE31 8DD. Tel: 01485-210781 (pref. after 10.30am). Fax: 01485-210990 (24 hrs).
 Summer opening times: end-May to end-Oct 11-5, Sat 11-4. Closed all day Tue & Wed, except in August. Admission: Free. Situated near the Saltings on the north Norfolk coast, 2.5 miles from Burnham Market. A high stan-

MIDLANDS & NORTH WEST PREVIEWS

Works on paper by **L. S. Lowry** are currently on show at the **Whitworth Art Gallery** in the artist's home city of Manchester. Lowry's naivety is certainly not to everyone's taste, but sceptics may be refreshed to know that he was somewhat perplexed by his own success, which contrasts with the pretentious self-promotion of certain sectors of the current artistic community. The pencil drawings and watercolours in this exhibition stand as works of art in their own right, rather than preparatory sketches. Drawn from public and private collections, they show a wider range of subjects than is revealed in the more familiar industrial paintings.

An exhibition of the work of **William Blake** and his circle continues at **Birmingham Museum and Art Gallery** over the next couple of months. Blake (1757-1827) is well known as a poet, artist and visionary, whose remarkable style and beliefs were largely at odds with those of his own time. The works on show will include drawings, engravings and watercolours by

Blake himself as well as by his close friends Henry Fuseli, John Varley and Thomas Stothard, and also The Ancients, a group of young artists inspired by this extraordinary man. A programme of theatrical events, readings, lectures and children's workshops has been organised by the Museum to complement this significant exhibition.

Meanwhile the touring exhibition **North Wales At Its Best** has a stint at the **Williamson Art Gallery**, Birkenhead. The 64 works on show, ranging in date from the 1770s to the present, have been selected by Lady Anglesey from several public collections and are displayed in the format of a tour of North Wales, where landscapes by living artists hang alongside depictions of nearby scenes painted 200 years ago. Visitors to the exhibition should come away with a sense of the beauty and mystery of a country which receives far less positive publicity than it deserves. A fully illustrated catalogue with a foreword by painter Kyffin Williams is available at a mere £2.50.

dard of exciting contemporary art can be viewed and/or purchased with sensitive & flexible terms arranged. O'Dell, Ferrey, Foster, Greenall, Stracey, Smith, Tyler, Warsop, Matthews, Meyer etc.. As seen on television. If coming any distance, kindly telephone.

CAMBRIDGE BROUGHTON HOUSE GALLERY

98 King Street, Cambridge, CB1 1LN. Tel: 01223-314960. Opening times: Tue-Sat 10.30-5.30. Contemporary paintings, prints & small sculpture. Permanent stock of work incl G. D. Aked, Deidre Borlase, Jack Hellerwell, Swietlan Kraczyna, John Piper, Gwen Raverat and Ceri Richards.

Natasha Manelis, 4 July to 25 July.
Closed during August.

CAMBRIDGE CONTEMPORARY ART

6 Trinity Street, Cambridge CB2 1SU. Tel: 01223-324222. Opening times: Mon-Sat 9-5.30. Admission: Free. The best of contemporary painting, sculpture, original prints and crafts.

Real & Imagined: paintings by Rosalind Hudson & ceramics by Maureen Minchin, 10 July to 25 July.

Mixed Summer Show: refreshing display of paintings, sculpture & crafts, 1 Aug to 5 Sept.



Dartmouth by Rosalind Hudson, oil on board, in 'Real & Imagined' at Cambridge Contemporary Art, Cambridge.

CONSERVATORY GALLERY

6 Hills Avenue, Cambridge CB1 4XA. Tel: 01223-211311. Fax: 01223-214588. Nearest station: Cambridge. Opening times: Thur-Sat 10-5 or by appt. Contemporary East Anglian art & jewellery. Prices £50-£1,000. **Sculpture in the Garden, from 4 July.**



Back to Back by John Spielman, at the Conservatory Gallery, Cambridge.

CHAPPEL, NR COLCHESTER CHAPPEL GALLERIES

Colchester Road, Chappel, Nr Colchester, Essex CO6 2DE. Tel: 01206-240326. Opening times: Tue-Sat 10-6. Admission: Free. East Anglian artists & contemporary British art. **Katherine Hamilton: recent oil paintings of coastal scenes, East Anglia and other regions, 11 July to 1 Aug.**

Laurence Edwards: sculpture, 15 Aug to 5 Sept.

COLCHESTER FIRSTSITE AT THE MINORIES

74 High Street, Colchester, Essex CO1 1UE. Tel: 01206-577067. Fax: 01206-577161.

Nearest station: Colchester Town. Opening times: Mon-Sat 10-4.

Telling Tales... of self, of nation, of art: distinctive selection of work, ranging from sculpture and photography to multi-media, by five contemporary women artists from India - Ayisha Abraham, Anita Dube, Sheela Gowda, Rummana Hussain, Pushpamala N, to 8 Aug.

Cultivated: contemporary mixed sculpture exhibition (also at Feeringbury Manor, Essex), 29 June to 8 Aug.

Portfolio: summer exhibition including work by Colchester Art Society, prints by Edward Bawden and a focus on six new and recent architectural projects for contemporary art centres and museums across the UK and Europe, 15 Aug to 10 Oct.

KING'S LYNN KING'S LYNN ARTS CENTRE

Red Barn & Fermoy Galleries, King Street, King's Lynn, Norfolk PE30 1HA. Tel: 01553-774725. Fax: 01553-770591. Opening times: Tue-Sat 11-4. Contemporary & historical mixed media incl craft.

Into the Trees: paintings by Rosemary Ambrose (in the Red Barn Gallery), 1 Aug to 15 Aug.

St. Germans Art Club: 5th exhibition of thriving local art club (in the Red Barn Gallery), 29 Aug to 5 Sept.

KNEBWORTH KNEBWORTH CONFERENCE & EXHIBITION CENTRE

Old Knebworth Lane, between Welwyn Garden City and Stevenage, Hertfordshire (Junction 7 off the A1(M)). Tel: Gillian Mackenna, 01279-303500. Opening times: Daily 10-5, plus late night Thur to 10pm.

One Year On: large exhibition of new work organised by 23 recent Fine Art graduates from the University of Hertfordshire - paintings, sculpture, printmaking, photography, mixed media & ceramics in interior and open settings, 6 July to 12 July.

LINCOLN USHER GALLERY

Lindum Road, Lincoln LN2 1NN. Tel: 01522-527980. Fax: 01522-560165. Opening times: Mon-Sat 10-5.30, Sun 2.30-5. Admission: £1/50p. Collection incl topographical works.

Sudanese Stories: new work by Medina Hamad, to 5 July.

Bartl, Brannan & Nadin: paintings by 3 notable Lincolnshire artists, 1 Aug to 25 Oct.

NORWICH THE KING OF HEARTS GALLERY

13-15 Fye Bridge Street, Norwich, NR3 1JJ. Tel: 01603-766129. Fax: 01603-617816.

Opening times: Tue-Sat 9-5. Contemporary art with emphasis on East Anglian artists.

James Barron: contemplative paintings (in the Hall Gallery), to 1 July.

Hannah Hann: paintings influenced by landscape & human activity (in Open Space), to 1 July.

NORWICH CASTLE MUSEUM

Norwich, Norfolk NR1 3JU. Tel: 01603-223624. Opening times: Mon-Sat 10-5, Sun 2-5. Admission: £3.20/2.20/1.60; Family ticket £8. Collection incl Norwich School; Lowestoft porcelain & British ceramic teapots, temporary & touring exhibitions.

From Munnings to Magritte: modern movements in British & European art, to 6 Dec.

Still Life: 19th & 20th C watercolours & drawings from the collection, to 7 Mar '99.

Alice: The Wonderland of Lewis Carroll (in association with Bethnal Green Museum of Childhood), 11 July to 20 Sept.

SAINSBURY CENTRE

at The University of East Anglia, Norwich
Tel: 01603-456060/593199. Fax: 01603-259401.
Open Tue-Sun 11-5. Admission: £2/1.
Permanent collection of Robert & Lisa Sainsbury, ethnographical art, antiquities, touring exhibitions.

Spain is Different: Pop Art in the Spanish context, 7 July to 30 Aug (see Previews).



Venus a la Playa by Jose Luis Carrascosa, in 'Spain is Different' at the Sainsbury Centre for Visual Arts, Norwich.

PETERBOROUGH CITY MUSEUM & ART GALLERY

Priestgate, Peterborough PE1 1LF. Tel: 01733-343329. Opening times: Tue-Sat 10-5. Permanent collection incl Turner, Sickert, Ealand-Warwick Bequest of paintings & sculpture by leading artists of the 1960's.

Confidential Shift: 6 American artists living & working in Britain, to 11 July.

STEVENAGE BOXFIELD GALLERY

Stevenage Arts & Leisure Centre, Lytton Way, Stevenage, SG1 1LZ. Tel: 01438-766667/8. Fax: 01438-766675. Opening times: Daily 9.30-10pm. Contemporary & representational art mainly from East Anglia & London.

Scott Bartha: abstract paintings, 10 July to 9 Aug.

SUDBURY GAINSBOROUGH'S HOUSE

46 Gainsborough Street, Sudbury, Suffolk CO10 6EU. Tel: 01787-372958. Fax: 01787-376991. Open Tue-Sat 10-5, Sun 2-5. Closes 4pm daily 1 Nov to 31 Mar. Admission: £2.50/1.25. Gainsborough & his contemporaries; 18th C & contemporary art & craft.

A Talent to Amuse: Henry William Bunbury (1750-1811) to 26 July.

Jimmy Symonds: photographs, to 26 July.

Garden Visitors: sculpture for the garden by Sally Amup, Micky Bolton, William Peers & Rupert Till, to 27 Sept.

Drawings for All '98: biennial open drawing exhibition, 1 Aug to 27 Sept.

Paul Croft: prints, 1 Aug to 27 Sept.

WESTCLIFFE ON SEA BEECROFT ART GALLERY

Station Road, Westcliffe On Sea, Essex
Tel: 01702-347418.

Opening times: Mon-Sun 9.30-5.

Topographical & historical paintings & 20th C.

40th Essex Open Exhibition: selected show for artists living or working in Essex, 4 July to 15 Aug.

A Brush with Light: paintings by aviation artist Charles Thompson, 22 Aug to 26 Sept.

Observations: works by Mark Randall & Anthony Smith, 22 Aug to 26 Sept.

A Mixed Bag: landscapes & portraits by Eileen Godsave, 22 Aug to 26 Sept.

WHAPLODE DROVE WOODBINE COTTAGE GALLERY

Back Bank, Whaplode Drive, Lincolnshire (in between Spalding and Peterborough). Tel: 01406 330693. Nearest station: Spalding.

Peterborough. Opening times: 10.30-5.30 Sat, Sun, Mon & by appt. Admission: Free.

Contemporary, figurative and landscape.

Steven Bramble, Michael Curgenven, Andy English, Antony Micallef, Rob Milliken & Liz Moon: new works, 4 July to 27 July.

WIGHTON SCHOOL HOUSE ART GALLERY

Wighton, nr Wells Next The Sea, Norfolk NR23 1AL. Tel: 01328-820457. Opening times: Daily 11.30-5.30 except Mon. Admission: Free. 20th C British & East Anglian artists.

Joan Zuckerman: exhibition of oils & pastels to celebrate the artist's 80th birthday, 18 July to 31 July.

David Hockney: etchings & aquatints illustrating six of the fairy tales by the Brothers Grimm, 1 Aug to 29 Aug.

THE SOUTH EAST

BRIGHTON BRIGHTON MUSEUM & ART GALLERY (THE ROYAL PAVILION)

Church Street, Brighton BN1 1UE.

Tel: 01273-603005. Opening times: Mon-Sat 10-5.45, incl Wed, Sun 2-5.

Art Nouveau & Art Deco furniture & decorative art; contemporary & historical art, new non-western art gallery, ancient artifacts.

A Surreal Life: Edward James (1907-1984) - the life, interests & influence of Edward James, including works by Dalí, Magritte, Nash, Cocteau, Beaton, Grosz & Derain, to 26 July.

Callot, Goya, Dix: The Disasters of War - three series of western graphic art devoted to the disasters of war (National Touring Exhibition from the Hayward Gallery), 22 Aug to 4 Oct.

UNIVERSITY OF BRIGHTON GALLERY

Grand Parade, Brighton, Sussex BN2 2JU. Tel: 01273-643010. Fax: 01273-643128.

Opening times: Tue-Fri 10-5, Sat 10-4.30, Sun 2-5.

MA Fine Art Final Year Show: all aspects & areas of Fine Art, 8 July to 16 July.

Shedding a Light: paintings & sculptures by 20 artists from Avondale Centre (adults with learning disabilities), 3 Aug to 29 Aug.

CANTERBURY NEVILL GALLERY

43 St. Peter's Street, Canterbury, Kent CT1 2BG. Tel/fax: 01227-765291.

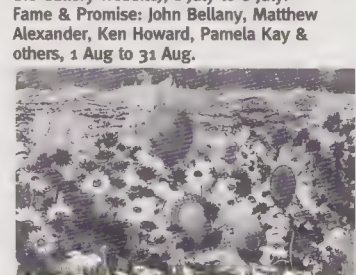
Ws <http://www.nevillgallery.com>

Opening times: Mon-Sat 10-5. Admission: Free. Modern British and contemporary art.

Etchings by **Graham Clarke** permanently in stock - ring for catalogue. Restoration, valuation, gilding, framing (GCF), frame restoration, any mount decoration. Prices reflect low overheads outside London.

Warmth of Southern France: new paintings by Sue Fitzgerald (phone/fax or write for a free colour brochure, or view the whole show on the Gallery website), 1 July to 6 July.

Fame & Promise: John Bellamy, Matthew Alexander, Ken Howard, Pamela Kay & others, 1 Aug to 31 Aug.



Stray Sunflowers in the Loire by Sue Fitzgerald, at the Nevill Gallery, Canterbury.

CHATHAM LORDSWOOD LEISURE CENTRE

North Dane Way, Chatham. Tel: 01634-732842. Opening times: Daily 9-10.30pm.

Contemporary art & craft.

Drawing from Life: 'classical' drawings by the late E. Geoffrey (1932-93), 11 July to 6 Sept.

CHICHESTER CHICHESTER CENTRE OF ARTS

St. Andrews Court, East Street, Chichester. Tel: 01243-779103. Nearest station:

Chichester. Opening times: Daily 10-5 including Sun. Admission: Free.

EXHIBITION DETAILS OVERLEAF ...

New Park Artists: recent paintings, drawings, etchings & sculpture, 4 July to 11 July.



Etching by Elizabeth Stewart Lee, at Chichester Centre of Arts.

PALLANT HOUSE

9 North Pallant, Chichester, West Sussex PO19 1TJ. Tel: 01243-774557. Fax: 01243-536038. Opening times: Tue-Sat 10-5.15. Admission: £2.50/1.70/1. Permanent collection of modern British art in restored Queen Anne House & Garden Gallery. **Sand & Wood: works of art by John Hitchens made from natural materials, 4 July to 15 Aug.** **Painters' Progress: works from the Royal College of Art Collection, 10 July to 6 Sept (see Previews).** **A Different View: Jenny Clayden, 22 Aug to 26 Sept.**

SCULPTURE AT GOODWOOD

Goodwood, West Sussex PO18 0QP. Tel: 01243-538449. Fax: 01243-531853. Email w@sculpture.org.uk. Ws http://www.sculpture.org.uk. Nearest station: Barnham. Opening times: Thur, Fri & Sat 10.30-4.30. Admission: £10/£6. British contemporary sculpture. Prices £3,000-£660,000. **New sculpture by Hamish Black, Tony Cragg, Maggie Cullen, Iain Edwards, Nigel Ellis, William Furlong, Steven Gregory, Allen Jones, Michael Kenny, Cathy de Monchaux, William Pye, Jim Unsworth, during July & Aug.**

DITCHLING DITCHLING GALLERY

30 High Street, Ditchling, Sussex BN6 8TA. Tel: 01273-843342/843347. Fax: 01273-842425. Opening times: Tue-Sat 10.30-1, 2.30-5, Wed 10.30-1, Sun 2.30-5 during exhibitions. Contemporary British & up-and-coming artists. **Gallery Artists I: bestsellers & newcomers, to 4 July.** **Gallery Artists II: artists of Sussex, 4 July to 1 Aug.**

DITCHLING MUSEUM

Church Lane, Ditchling, Sussex BN6 8TB. Tel: 01273-844 744. Nearest station: Hassocks. Opening times: Tue-Sat 10.30-5, Sun 2-5. Admission: £2/£1.50. 20th-century Ditchling craftsmen including Eric Gill. **Spirit of the Downs: the art, literature, history**

& ecology of the South Downs, 25 July to 13 Sept.



Ditchling Village by Eric Gill, 1918, at Ditchling Museum, Ditchling.

EASTBOURNE TOWNER ART GALLERY

Borough Lane, Eastbourne Tel: 01323-417961. Fax: 01323-648182. Opening times: Ring for opening times. Admission: £2/1. Mainly 19th & 20th C British, courses, events & lectures. **Elemental! – exhibition investigating ways the elements affect & influence our lives, 4 July to 2 Aug.** **Association of Eastbourne Artists: annual exhibition, 17 July to 16 Aug.**

FARNHAM NEW ASHGATE GALLERY

Wagon Yard, Downing Street, Farnham, Surrey GU9 7PS. Tel: 01252-713208. Fax: 01252-737398. Opening times: Mon-Sat 10-5. **Impressed: selected prints from the Edinburgh Printmakers Workshop, to 13 July.** **The Journey: summer exhibition of work by selected artists & makers, 18 July to 29 Aug.**

GOMSHALL GOMSHALL GALLERY

Station Road, Gomshall, Surrey GU5 9LB. Tel: 01483-203795. Fax: 01483-203282. Nearest station: Gomshall. Opening times: Mon-Sat 10-5.30. Contemporary British art. Ceramics, Glass, Wood Carving, Painting. Prices £50-£250. **Geoffrey Ainley: landscape watercolours, to 25 July.** **Susie Hunt: watercolours of Italian landscapes, 27 July to 30 Sept.**

KINGSTON-UPON-THAMES STANLEY PICKER GALLERY

Middle Mill Island, Knights Park, Kingston-upon-Thames, Surrey KT1 2QJ. Tel: 0181-547 8074. Fax: 0181-547 8068. Nearest station: Kingston. Opening times: Tue-Fri 10-5, Sat morning by appt. Admission: Free. Contemporary art. **A Critical Faculty: new work by members of staff of the Faculty of Design at Kingston University – an exchange exhibition travelling to Grand Valley State University, Grand Rapids, Michigan, to 22 July.**

MIDHURST PETER'S BARN GALLERY

Beck House, South Ambersham, Midhurst, West Sussex GU29 0BX. Tel: 01798-861388. Fax: 01798-861581. Opening times: Tue-Fri 2-6, Sat/Sun/bank hols 11-6. **Colin Pearson & Mo Jupp: new work – ceramics & fired clay, 30 June to 29 July.** **Enamel: Sally Aplin, Amal Ghosh, Elizabeth Lee Turrell, Jessica Turrell, 4 Aug to 26 Aug.**

ROCHESTER ROCHESTER ART GALLERY

95 High Street, Rochester Tel: 01634-843666. Opening times: Mon-Sat 10-5, Sun 10.30-5. Contemporary art & craft. **Osi Audu: mixed-media work stemming from Yoruba culture, to 5 July.** **Liz Rideal: new work – serial images using the photo booth, 11 July to 23 Aug.**

RYE RYE ART GALLERY

107 High Street and Stormont Studio, Rye, East Sussex Tel: 01797-223218. Fax: 01797-225376. Opening times: Daily 10.30-5. Admission: Free. **It Figures: the figure as the central feature – many styles & methods, to 6 July.** **Views of Rye and its Hinterland: work from Rye Museum and Rye Art Gallery, 27 June to 29 Sept.** **Summer Dances: many artists & makers celebrate the joy of life, 11 July to 1 Sept.**

SANDWICH THE HUNT GALLERY

33 Strand Street, Sandwich, Kent CT13 9DS. Tel: 01304-612792. Fax: 01227-722287. Opening times: Irregular hours, call for appt. Admission: Free. Permanent exhibition of paintings by Michael John Hunt. Varied stock, interiors, topographical and architectural.

SEVENOAKS BANK STREET GALLERY

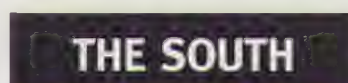
3-5 Bank Street, Sevenoaks, Kent TN13 1UW. Tel: 01732-458063. Opening times: Tue-Sat 9.30-5.30. Contemporary British art. **Summer Exhibition, to 25 July.** **Mixed Gallery Artists, during Aug.**

TUNBRIDGE WELLS FAIRFAX GALLERY

23 The Pantiles, Tunbridge Wells, Kent TN2 5TD. Tel/fax: 01892-525525. Opening times: Mon-Sat 10-6, Sun 11-4. The Fairfax Gallery provides a striking juxtaposition of British contemporary art with its setting in the heart of the historic Pantiles.

WEYBRIDGE EDWARD CROSS GALLERY

128 Oatlands Drive, Weybridge, Surrey KT13 9HL. Tel: 01932-851093. Opening times: Fri 10-4, Sat 10-12.30 or anytime by appt. Fine 19th and 20th C English and European paintings, drawings and bronze sculpture.



ALRESFORD ALRESFORD GALLERY

36 West Street, Alresford SO24 9AU. Tel: 01962-735286. Fax: 01962-735295. Opening times: Tue-Sat 10-5, closed 1-1.30. **Moir Huntly VPPS RI RWA: new work, 5 July to 28 July.** **Summer Show, 2 Aug to 2 Sept.**

CANDOVER GALLERY

22 West Street, Alresford, Nr. Winchester, Hampshire SO24 9AE. Tel: 01962-733200. Nearest station: Winchester. Opening times: Mon-Sat 9.30-5.30. Ceramics, glass & paintings. Prices £25-£3,000. **New work in glass by Anthony Stern; paintings by Michael Morgan, John Emmanuel & Leo McDowell, during July & Aug.**

HITCHCOCKS

11 East Street, Alresford, Hampshire SO24 9EQ. Tel: 01962-734762. Opening times: Mon-Sat 9.30-5. Woven, painted & printed textiles, one-off knitwear, ceramics, glass, jewellery, prints, toys for collectors. **Hand block printed textiles by Yateley Industries for the Disabled, plus usual collection of crafts etc., to 25 July.** **Julie Thurminger: raku pots, to 25 July.** **Jewellery by Syann van Niftrik, 6 July to 26 July.**



Raku pot by Julie Thurminger, at Hitchcocks, Alresford.

NR. AYLESBURY DISCERNING COLLECTIONS

The Gallery, 2 Baldways Close, Wingrave, Bucks HP22 4PB. Tel: 01296-681471. Fax: 01296-682869. Email discerning.collections@binternet.com. Nearest station: Leighton Buzzard (from Euston), Aylesbury (from Marylebone). Opening times: Fri 3-8; Sat & Sun 11-5; other times by appt. Unique permanent collection of evocative paintings, prints, sculpture & mixed media featuring contemporary, wildlife and Native American studies. Biss, Nowlin, Garrett, McKellar and others. Special exhibitions and events throughout the year. Prices £55 to over £10,000.



Arrival by Chapel, bronze & stainless steel, at Discerning Collections, Wingrave.

BRACKNELL SOUTH HILL PARK GALLERIES

South Hill Park, Bracknell, Berkshire RG12 4PA. Tel: 01344-427272. Fax: 01344-411427. Opening times: Tue-Sat 12.30-2.30, 7-9.30. Arts & crafts in three spaces.

EASTLEIGH BEATRICE ROYAL ART GALLERY

Nightingale Avenue, Eastleigh, Hampshire Tel: 01703-610592. Fax: 01703-610596. Opening times: Tue-Sun 11-5. Follow brown signs from M3 Exit 13 or M27. **Mixed artist and maker showcase, ongoing.** **Beatrice Royal Summer Exhibition: over 1,000 works of art & craft by selected artists (selected by Solvay Healthcare), to 23 Aug.**

EAST & SOUTH EAST PREVIEWS

Painters' Progress at Pallant House, Chichester is an important show which provides a rare opportunity to see works from the collection of the Royal College of Art, usually unavailable for public perusal. The Collection comprises works by former students at the prestigious College, many of whom have gone on to become distinguished artists and have repaid their debt to their alma mater by tutoring the next generation. Names include Auerbach, Bacon, Hockney, Kossoff and Ravillious – be sure to see these works while you have the chance.

The unique cultural heritage of Spain has inspired Spanish artists over

the past three decades to produce their own brand of Pop Art. Spain is Different at the Sainsbury Centre for Visual Arts, Norwich, its title referring to an old slogan of the Spanish Tourist Board and reflecting the distinctness of the movement from its northern European and American counterparts, looks at the development of the style from its anti-fascist beginnings to the more outrageous work of the post-Franco '80s and '90s. One familiar name appearing in the show is Pedro Almodovar, whose recent film 'Live Flesh' sees its Norwich premiere as part of a season of related films at Cinema City, while other relevant performances will take place at the Sainsbury Centre.

HENLEY-ON-THAMES BOHUN GALLERY

15 Reading Road, Henley-on-Thames, Oxfordshire RG9 1AB. Tel: 01491-576228. Opening times: Mon-Sat 9.30-5.30 incl Wed. Important contemporary British art. **John Piper: works on paper – architectural studies for stained glass, foliate heads, eye & camera & ceramics, to 25 July.**

OXFORD ASHMOLEAN MUSEUM

Beaumont Street, Oxford OX1 2PH. Tel: 01865-278000. Opening times: Tue-Sat 10-4, Sun 2-4. Houses the University of Oxford's collections.

Drawings by Claude Lorrain (1600-1682), 30 June to 13 Sept (see Previews). **Oxyrhynchus: A City & Its Texts – photographs of excavations & manuscripts from the Egyptian Exploration Society's Papyrus Collection at the Ashmolean, during July.** **Shoji Hamada (1894-1978): Master Potter – loan exhibition of work by the important Japanese potter, 4 Aug to 31 Aug.**

CHRIST CHURCH PICTURE GALLERY

Christ Church, Oxford OX1 1DP. Tel: 01865-276172. Opening times: Mon-Sat 10.30-1, 2-4.30, Sun 2-4.30. Admission: £1/50p (free for Members of Oxford University and Oxford Brookes University). Old Master paintings, drawings & prints displayed in a modern gallery. Guided tours every Thursday 2.15-3pm. **Drawings for the Decorative Arts, to 10 July.** **Artist in Focus: Salvator Rosa – paintings, prints & drawings associated with the idiosyncratic 17th-century Neapolitan artist, to 31 Aug.**

Lewis Carroll: Christ Church as Wonderland – illustrating the life of Lewis Carroll and the sources of inspiration for his book 'Alice's Adventures in Wonderland', including sketches by Carroll and illustrations by other artists including Salvador Dalí, 1 July to 31 Aug. **Treasures from Christ Church: 18th-century Old Master drawings, 15 July to 31 Aug.**

MUSEUM OF MODERN ART

30 Pembroke Street, Oxford OX1 1BP. Tel: 01865-722733. Fax: 01865-722753. Nearest station: Oxford. Opening times: Tue, Wed, Fri, Sat & Sun 11-6; Thur 11-9; closed Mon. Admission: £2.50/1.50. Temporary exhibitions of contemporary art.

A Conversation Piece: John Murphy & Julião Samento examine ways in which, over the past 20 years, they have both explored how paint can combine images to produce an active role on the part of the spectator, 12 July to 4 Oct.

THE WISEMAN GALLERY

40/41 South Parade, Summertown, Oxford OX2 7JZ. Tel: 01865-515123. Nearest station: Oxford. Opening times: Tue-Sat 10-6; Mon by appt. Contemporary originals & prints by established and up-and-coming artists. Prices £100-£5,000. **Summer Mixed Exhibition, 10 July to 31 July.**

RINGWOOD BETTLES GALLERY

80 Christchurch Road, Ringwood, Hampshire BH24 1DR. Tel: 01425-470410. Opening times: Tue-Fri 10-5, Sat 10-1. Closed 1 June to 15 June. Contemporary ceramics & paintings. **Emily Myers: new ceramic work, 31 July to 15 Aug.**

SALISBURY NEW ART CENTRE SCULPTURE PARK AND GALLERY

Roche Court, East Winterslow, Salisbury, Wiltshire. Tel: 01980-862244. Fax: 01980-862447. Open daily all-year-round 11-4. **20th-Century Sculpture: Hepworth, Nelselson, Gormley, Kenny, King, Frink and others. All for sale.**

Lettering Exhibition: Devereux, Salisbury, Peever, Breeze & others, from June.

SELBORNE COURTYARD GALLERY

The Plestor, High Street, Selborne, Hampshire GU34 3JQ. Tel: 01420-511334. Email tina@courtyardgallery.demon.co.uk Opening times: Wed-Sun 10-4.

New Works: contemporary paintings & sculpture by Paul Stickley Donald Cordery, Lorraine Smith, Jackie West & Sheila Stockwell, to 5 July.

SOUTHAMPTON ON LINE GALLERY

76 Bedford Place, Southampton, Hampshire SO1 2DF. Tel: 01703-330660. Opening times: Tue-Sat 10-5. Living British artists incl RAs. **Summer Exhibition: paintings by Brian Bishop, Maggi Hambling & Derek Penary, plus ceramics by Laurel Keeley, Peter Hayes & Robin Welch, 19 July to 30 Aug.**

SOUTHSEA THE RED GALLERY

98 Marmion Road, Southsea, Hants. PO5 2BB. Tel: 01705-793924. Fax: 01705-862466. Open Thur-Sun 10.30-6. Ceramic art & sculpture. **Creatures in Clay: various artists, 12 July to 23 Aug.**

STOCKBRIDGE COURCOUX & COURCOUX CONTEMPORARY ART

High Street, Stockbridge. Tel: 01264-810717. Fax: 01264-810481. Opening times: Tue-Sat 10-5. Leading contemporary British sculptors, painters and ceramists. **Recent paintings by Alfred Rozelaar Green & Gisela van Oepen, with ceramics by David Leach, to 11 July.** **Mixed summer show by gallery artists, from 14 July.**

WYKEHAM GALLERIES

High Street, Stockbridge, Hampshire SO20 6HE. Tel: 01264-810364. Fax: 01264-810182. Opening times: Tue-Sat 10-5, closed Sun & Mon. Contemporary painting and sculpture. **Summer Exhibition: various artists, to 5 Sept.**

SWAY ARTSWAY

Station Road, Sway, Hampshire SO41 6BA. Tel: 01590-682260. Fax: 01590-681989. Email info@artsway.demon.co.uk Nearest station: Sway (London-Weymouth line). Opening times: Wed-Sun 12-4. Admission: Free. Contemporary visual arts. **Deluge: in audio-visual space – installations combining sounds & visuals by renowned video artist Tony Sinden, exploring images of water through technology and challenging our expectations of the natural world, to 5 July.** **Viewpoints: open exhibition exploring the history of ideas represented through 19th & 20th C landscape art – work by selected artists on the theme of landscape, plus works by leading artists from the Arts Council Collection and Southampton City Art Gallery, 18 July to 11 Oct.**

WINCHESTER GUILDHALL GALLERY

The Broadway, Winchester. Tel: 01962-848289. Fax: 01962-848299. Opening times: Tue-Sat 10-5, Sun & Mon 2-5. Admission: Free. **Different Directions: five artists with a diverse but common goal, 3 July to 19 July.** **Giessen in Winchester: prints by artists from Giessen (twinned with Winchester), 24 July to 9 Aug.** **Matthew Jenkins: paintings & drawings, mainly figurative, 14 Aug to 2 Sept.** **Feats of Clay II: ceramics for all – decorative, domestic, diverse, 14 Aug to 2 Sept.**

WINCHESTER CONTEMPORARY ART

3a Great Minster Street, Winchester, Hampshire SO23 9HA. Tel: 01962-877601. Opening times: Tue-Sat 10-4.

THE SOUTH WEST

BATH ADAM GALLERY

13 John Street, Bath BA1 2JL. Tel: 01225-480406. Opening times: Mon-Sat 9.30-5.30. Contemporary British painting: young & established artists working in a variety of media; fine 19th C and 20th C paintings.

BEAUX ARTS BATH

York Street, Bath, Avon BA1 1NG. Tel: 01225-464850. Fax: 01225-422256. Opening times: Mon-Sat 10-5. 20th C British art incl leading sculptures; also in London. **Artists of Fame and Promise: summer exhibition, to 14 Sept.**

HITCHCOCKS

10 Chapel Row, off Queens Square, Bath, Avon. Tel: 01225-330646. Opening times: Mon-Sat 10-5.30. Continuous showing of automata, textiles, ceramics & jewellery.

HOLBURN MUSEUM AND CRAFTS STUDY CENTRE

University of Bath, Great Pultney Street, Bath. Tel: 01225-466669. Fax: 01225-333121. Opening times: Tue-Sat 11-5, Sun 2.30-5.30; also Mon 11-5 from Easter to Oct inc. Admission: £3.50 (concessions available). 18th C fine art & 20th C arts & crafts. **The Collector's Eye: from Romney to Renoir, to 5 July.** **Heritage Regained: Silver from the Gilbert Collection – 40 spectacular pieces of silver & silver-gilt, to 6 Sept.** **An Indian Summer: watercolours by Lady Canning painted 1856-1861, including landscapes & botanical works (lent by the Earl of Harewood), 21 July to 13 Sept.**

ROOKSMOOR GALLERY

31 Brook Street, Bath, Somerset BA1 2LN. Tel: 01225-420495. Contemporary original painting, sculpture and ceramics. **Simply Stunning: new Rooksmoor discovery Kathy Gittins with a superb collection of watercolours, 4 July to 25 July.** **New up-and-coming & resident artists with a stunning collection of work, 27 July to end Aug.**

THE ROSTRA GALLERY

5 George Street, Bath BA1 2EH. Tel: 01225-448121. Fax: 01225-447421. Opening times: Mon-Sat 9-5.30. Limited edition prints, ceramics, glass, pewter & jewellery. Prices under £1,000. **The Summer Show: paintings by Alisa Hyslop, Louise Waugh & Emma Dunbar, plus permanent collection of CCA limited edition prints and introducing ceramics by Sarah Cox, 4 July to 1 Aug.** **Glassworks: a wide range of glass by several artists, plus CCA prints, 15 Aug to 29 Aug.**

ROYAL PHOTOGRAPHIC SOCIETY

Octagon Galleries, Millsom Street, Bath BA1 1DN. Tel: 01225-462841. Fax: 01225-448688. Admission: £2.50. **Exposure! – the RPS celebrates its members' achievements by devoting the whole of the Octagon Galleries space to a major exhibition of the best of their work (1998 is the Year of Photography and the Electronic Image), 25 July to 13 Sept.**

SIX CHAPEL ROW

Off Queen's Square, Bath BA1 1HN. Tel: 01225-337900. Fax: 01225-336577. Opening times: Mon-Sat 10-5.30. Contemporary fine and applied art. **Colin Smith: recent work, to 6 July.** **Fish: paintings, prints, sculpture, ceramics, glass & jewellery, 11 July to 18 Aug.** **Closed for refurbishment, 18 Aug to 18 Sept.**



Tropical Fish Shop by Lucy Casson, in 'Fish' at Six Chapel Row, Bath.

ST. JAMES'S GALLERY

9b Margaret's Buildings, Bath, Avon BA1 2LP. Tel: 01225-319197. Opening times: Mon-Sat 10-5.30. Admission: Free. A Craft Council selected gallery showing contemporary ceramics, jewellery and paintings including

work by Walter Keller, Gordon Baldwin, Richard Batterham, Breon O'Casey, Chairman Harris, Kevin Hughes, David Kirk and Bob Brown.

VICTORIA ART GALLERY

Bridge Street, Bath, Somerset BA2 4AT. Tel: 01225-477772. Fax: 01225-477231. Email JonBenington@bathnes.gov.uk Nearest station: Bath Spa. Opening times: Tue-Fri 10-5.30, Sat 10-5, Sun 2-5. **Stages of Life: tragi-comic coloured plaster reliefs of dancers, singers, actors & other dramatic figures by Ken Hughes, to 31 July.** **Flexible Furniture: work by 14 up-and-coming designer-makers approaching the problem of multi-functional furniture, bearing in mind the cramped living spaces of city-dwellers and the need to use materials from sustainable sources, to 31 July.**

BEER MARINE HOUSE AT BEER

Fore Street, Beer, Nr. Seaton, Devon EX12 3EF. Tel: 01297-625257. Fax: 01297-625493. Nearest station: Axminster. Opening times: Winter: Tue-Sun 11-5; Summer: Tue-Sun 10-6; also open during the evenings to 9pm in peak season, pre-Christmas, Easter & bank hols. Continuing exhibition of a wide range of local & international painters, potters, sculptors & jewellers, plus on-site Beer Pottery. Prices £5-£5,000. **Russian Art, Post-War to Perestroika: a wide range of impressionist art from an historically important school, 29 June to 26 July.**

BOVEY TRACEY THE DEVON GUILD OF CRAFTSMEN

Riverside Mill, Bovey Tracey, Devon TQ13 9AF. Tel: 01626-832223. Open daily 10-5.30. Admission: £1.25/75p. Changing exhibitions of the finest south west crafts. **Summer Exhibition: contemporary studio crafts by members of the Devon Guild, 27 June to 6 Sept.** **Demonstrations during gallery week, 18 July to 26 July.**

BRIDPORT ALLSOP GALLERY

Bridport Arts Centre, South Street, Bridport, Dorset DT6 3NR. Tel: 01308-427183. Fax: 01308-424204. Email arts@brdport.co.uk Ws http://www.wdi.co.uk/arts Nearest station: Dorchester/Crewkerne. Opening times: Mon-Sat 10-4. Admission: Free. Contemporary. **Returning Natives: 10 local art school graduates return to their roots, presenting a variety of art forms including photography, painting, sculpture & installation, 30 June to 18 July.** **The Luminous Coasts of the Sea: internationally acclaimed artist John Hubbard presents a series of new paintings (£2,600-£14,000), 10 Aug to 5 Sept.**

BRISTOL GUILD GALLERY

68 Park Street, Bristol BS1 5JY. Tel: 0117-926 5548. Opening times: Mon-Sat 9.30-5. West Country art & crafts. **Multi-media exhibition by Kate Bide, Valerie Bowes, Patricia Brownen, Alice French, Vivienne Light, Christina Pearce, Jenni Rees & Gillian Stein, 11 July to 1 Aug.** **You Can See The Wind: drawings, paintings & prints inspired by the natural world by Michael Vincent MA; ceramic sculpture by Jo Jones, 15 Aug to 5 Sept.**

ROYAL WEST OF ENGLAND ACADEMY

Queens Road, Clifton, Bristol BS8 1PX. Tel: 0117-973 5129. Fax: 0117-923 7874. Opening times: Mon-Sat 10-5.30, Sun 2-5. Admission: £2/1. **New English Art Club: current members' work, to 4 July.** **Newlyn Society of Artists: current members' work, 19 July to 8 Aug.**

BUDLEIGH SALTERTON THE BROOK GALLERY

Fore Street, Budleigh Salterton, Devon EX9 6NH. Tel: 01395-443003. Fax: 01395-446490. Email rhennah@aol.com Ws http://www.brookgallery.co.uk Nearest station: Exeter. Opening times: Tue-Sat 10.30-4.30. Original prints by Frink, Hockney, Moore, Picasso & many others. Prices £50-£8,000.

CHAGFORD THE MYTHIC GARDEN
Stone Farm, Chagford, Devon TQ11 3BU
Tel/fax: 01803-812522. Nearest station: Exeter.
Opening times: Daily 10-5. Admission: £5.00.
Arboretum with summer sculpture exhibition.
Prices £50-£100,000.
Mythic Garden VI: Rhythms – sculpture in varied media in 5 acre arboretum/water garden (£50-£100,000), 1 June to 19 Sept.

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CIRENCESTER BREWERY ARTS
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Opening times: Mon-Sat 10-5.
Predominantly craft, also fine art & small shows.
Glorious Garden Goodies, in Craft Shop, to 13 July.
Cross-Reference: Scottish artists & makers, to 18 July (see Previews).
Wiggly Wood: toys & automata, in Craft Shop, 21 July to 7 Sept.
After the Fall: work by 5 contemporary sculptors inspired by ancient Romano-British sculpture found in Cirencester, 25 July to 12 Sept.

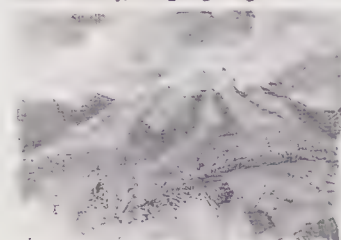
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EXETER ROYAL ALBERT MEMORIAL MUSEUM & ART GALLERY
Queen Street, Exeter, Devon EX4 3RX.
Tel: 01392-265858. Fax: 01392-421252.
Nearest station: Exeter Central and Exeter St. Davids. Admission: Free.
With Passport & Paintbrush: artworks on the theme of travel from the Museum's collection, to 22 July.

Fire & Ice: watercolour diaries of volcano journeys by Tony Foster, to 31 Aug.
Absolutely Zabulous: an A-Z of Devon objects, 11 July to 5 Sept.
An Englishman's Collection of Chinese Coins: over 2,500 coins spanning 2,000 years of Chinese history, 1 Aug to 31 Aug.



Montserrat – From Harris Lookout 1908 to Soufrier Hills Volcano by Tony Foster, 1996, in 'Fire & Ice' at the Royal Albert Memorial Museum, Exeter.

FALMOUTH FALMOUTH ART GALLERY
Municipal Buildings, The Moor, Falmouth, Cornwall TR11 2RT. Tel: 01326-313863.
Opening times: Mon-Fri 10-5, Sat 10-1, closed bank hols.
Renovated gallery with permanent collection of historical & local paintings and works on paper; contemporary & historical shows.
Maritime paintings, prints & drawings from the permanent collection, to 3 Oct.
For Those in Peril: drawings, paintings, constructions & installations of contemporary life at sea by Peter Gibson, 11 July to 8 Aug.
Before the Mast: watercolours, oils & etchings of tall ships in Falmouth by H.S. Tuke, Arthur Briscoe & other 19-century local artists, 11 July to 5 Sept.
Tallships installation by children from Beacon Junior School, Falmouth, 11 July to 5 Sept.



The Explorers by Peter Gibson, a Maquette for 'For Those in Peril' at Falmouth Art Gallery.

HELSTON MULLION GALLERY
Nansmellyon Road, Mullion, Helston TR12 7HT.
Tel: 01326-241170. Opening times: Mon-Sat 10-1, 2.30-5.30. Contemporary art and craft of the Lizard Peninsula. Artists include: Robert Bell, Keith Blackburn, Matthew Hedges, Elizabeth Parr, Joy Stokes, Mary Wastie; ceramics by Ken Blezard and Norman Underhill.

PENZANCE NEWLYN ART GALLERY
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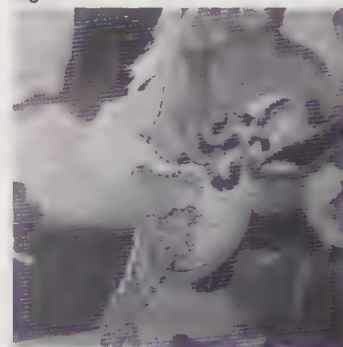
national contemporary art; gallery shop; coffee point.
Barrie Cook: recent paintings & works on paper, to 14 July (see Previews).
Newlyn Society of Artists, Part 1: annual summer exhibition, mixed media, 20 July to 12 Aug.
Newlyn Society of Artists, Part 2: mixed media, 19 Aug to 12 Sept.

SLAD YEW TREE GALLERY
Steanbridge Lane, Slad, Nr Stroud, Gloucestershire GL6 7QE. Tel: 01452-813601.
Fax: 01453-753646. Opening times: Tue-Sat 10.30-5.30, Sun 2-5. Admission: charity box. Contemporary paintings & fine craft. Prices £5-£3,000.
Out of the Earth: paintings, sculpture, ceramics & glass showing nurturing aspects of the earth, to 12 July & thereafter by appointment.

ST. IVES PLUMBLINE GALLERY
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Tel: 01736-797771. Opening times: Mon-Sat 10.30-5.30. Contemporary art, ceramics and glass.

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Displays 1997-8: works from the collection, to 2 Nov.
John Wells: The Fragile Cell, to 2 Nov.
After Andraga: John Beard, to 2 Nov.
Colour in Space: Patrick Heron, 18 July to 18 Oct.

STROUD STROUD HOUSE GALLERY
Station Road, Stroud, Gloucestershire GL5 3AP. Tel/fax: 01453-750575. Opening times: Tue-Sat 10.30-5.30. Changing exhibitions of exciting contemporary work: painting, sculpture, installation, ceramics etc.
Plant (All Things Horticultural): exhibition dealing with visions of the garden – a complex & intriguing show offering an alternative depiction of this much loved subject, with painting, video & sculpture from artists throughout the UK, to 11 July.
Graduate '98: work by graduates from throughout the UK displaying the range of concepts, skills & aesthetics that have emerged during their studies, 25 July to 22 Aug.



Thomas Donaldson, in 'Graduate '98' at Stroud House Gallery, Stroud.

TAUNTON THE BREWHOUSE THEATRE & ARTS CENTRE
Coal Orchard, Taunton, Somerset TA1 1JL.
Tel: 01823-274608. Fax: 01823-323112.
Opening times: Mon-Sat 10-9pm.
Admission: Free.
Contemporary artists, photographers & crafts-people connected to the south west.
Spinners & Weavers Workshop: expertly crafted textiles, to 3 July.
Kathe Kollwitz: Artist of the People – prints, 4 July to 2 Aug.
David Jones: rich collection of colourful paintings of flowers & lagoons, 12 July to 7 Aug.
Brian Parsons: recent abstract paintings by this well-respected local painter, 3 Aug to 20 Aug.

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Tel: 01823-366366. Fax: 01823-366418.
Nearest station: Taunton.
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Visual arts (paintings, drawings, prints) & craft exhibitions. Prices £40-£500.

TOTNES SEYMOUR GALLERY
10 High Street, Totnes, Devon TQ9 5RY.
Tel: 01803-864200.
Opening times: Tue-Sat 10.30-4.30.
Contemporary fine art including new emerging talent from the south west.
Beachcomber: seaside & beach photographs by Dick Todd, in celebration of the UK Year of Photography & the Electronic Image, 30 June to 11 July.
Summer Exhibition: paintings, ceramics & sculpture, 14 July to 5 Sept.

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Deadlines: 31 July for September issue, 31 August for October issue.

SOUTH & SOUTH WEST PREVIEWS

Not surprisingly, the Ashmolean Museum in Oxford is holding another significant exhibition over the coming months, this time of drawings and etchings by Claude Lorrain (1604-1682). For the most comprehensive show on the subject since 1927, a small number of works have been drawn from the Museum's own important collection, whilst the majority are from that of the British Museum where the exhibition will be shown again later this year. They represent every phase of Claude's draughtsmanship, and range from nature studies to complete compositions.

Those of a Modernist persuasion will enjoy the interesting visual experiences on offer at Newlyn Art Gallery, where paintings by Barrie

Cook are on show until mid-July as part of a joint initiative with the Tate St Ives. Cook, who aims to convey a sense of never-ending space in his paintings, has created a series of rhythmic compositions in brightly coloured spray-paint that appear to vibrate before the viewer's eye.

No less than 55 contemporary Scottish artists and makers have contributed to Cross-Reference, a touring show currently at Brewery Arts, Cirencester. The techniques represented include printmaking, textiles, glass, basket-making, jewellery, metalwork and calligraphy, all displayed alongside the quotations – be they from poetry, prose or more mundane sources such as product labels – which have inspired them.

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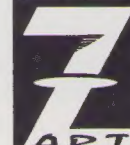
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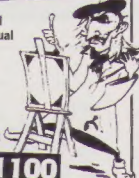
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In response to an increasing demand by our readers for greater and more detailed information on this fascinating medium, the Prints '98 supplement (which has been published yearly since 1996) will include amongst other things:

- Contemporary, Victorian and Old Master Prints
- Print Exhibitions
- Public print collections
- Print fairs and other fairs where prints are available
- Print Auctions
- Recent publications on prints/printmaking
- National touring exhibitions of prints
- PLUS - the Artist's Print Index (an at-a-glance guide to who stocks which artist. Entry is free to all those advertising in Prints '98)

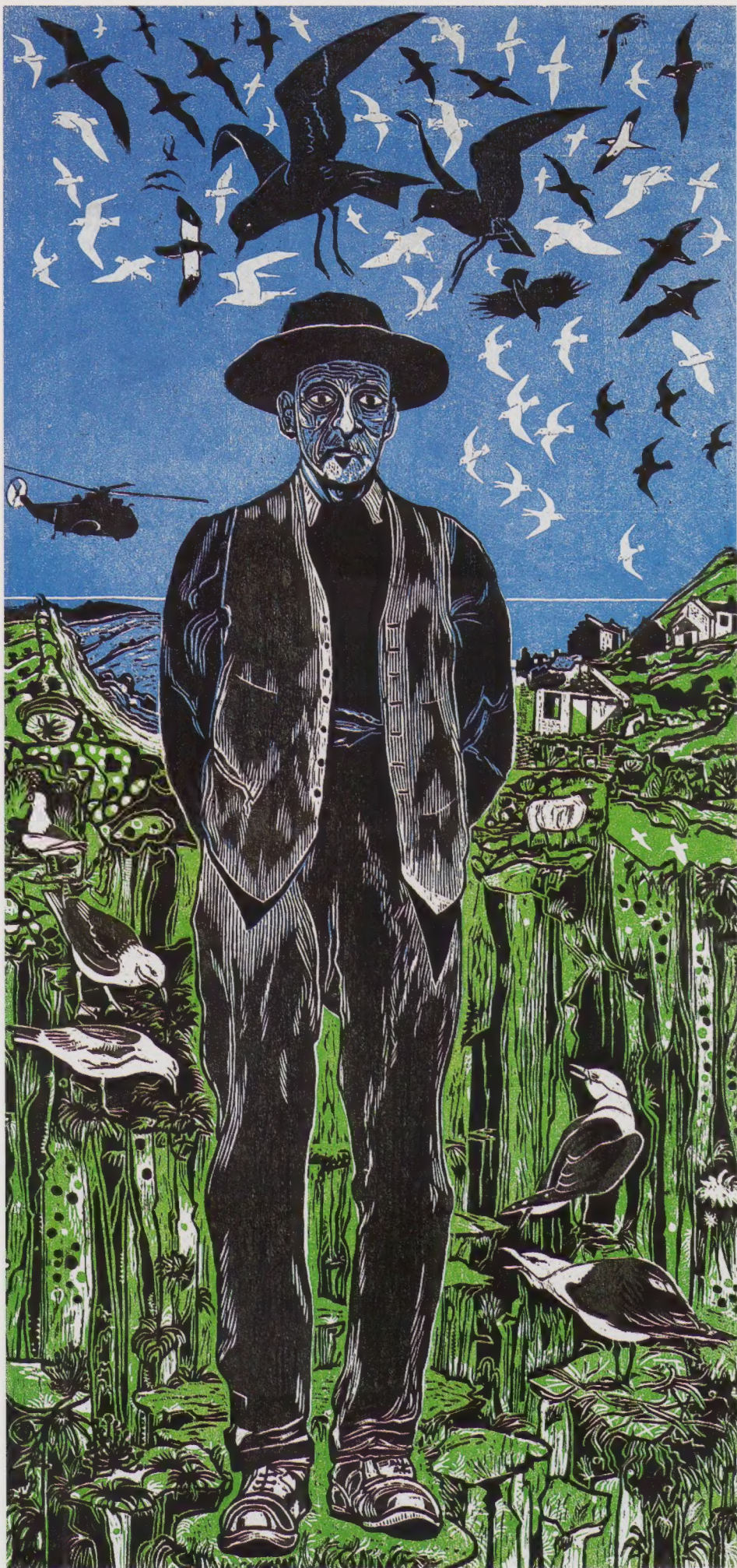
by David Hurn and Adam Bates



Prints '98

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